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**Dorfman's 'Bottom Line': A $400-Million Bet on Bonds**

**Wendy Goodman's Fashion: Going for the Gold in '85**

# NEW YORK

# The Apartment

## A Glimpse of the Soul of Middle-Class Life in a Building on the West Side

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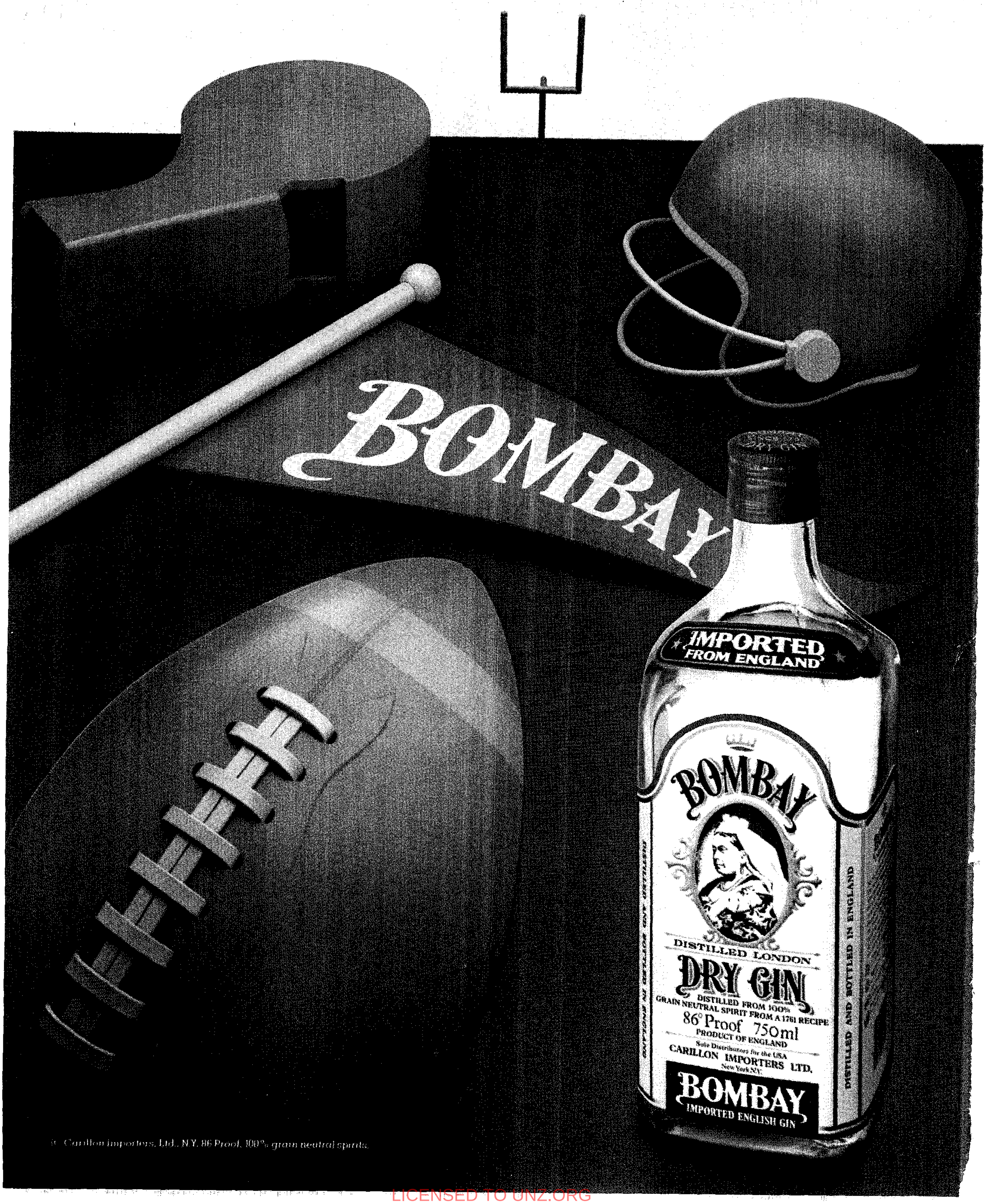
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SFA Today

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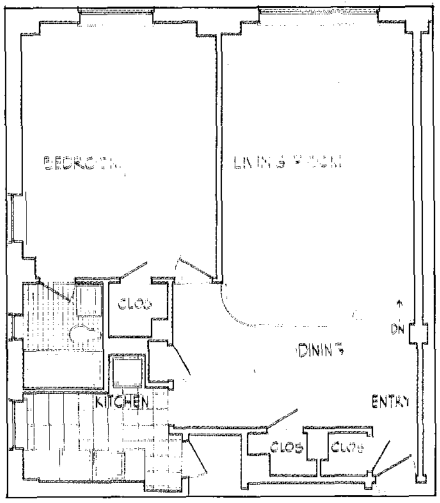

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### The Apartment

*By Marilyn Bethany*

Eight years ago, *New York* published a dozen photographs taken by Barbara Pfeffer of herself and the tenants in eleven other similar apartments in her West Side rental building. These were average people, selected not for any distinction but because they happened to live in the same high rise. This year, we returned to the apartment building and revisited nine of the original twelve apartments. The result is an unusual glimpse into the flow of middle-class life in New York.

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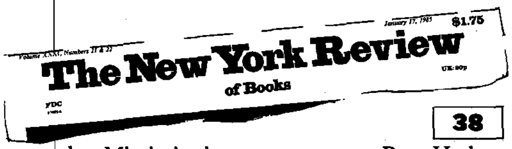
### Literary Lotto

*By David Blum*

*The New York Review of Books* was started during the 1963 New York newspaper strike with $4,000. Last December, it was bought by Mississippi newspaperman Rea Hederman—for more than $5 million. Its four founders will each receive more than $500,000 from the sale. In 1970, Tom Wolfe called the *Review* "the chief theoretical organ of Radical Chic." But in recent years, its radical content has given way to expansive essays on offbeat books. The *Review*, says the literary editor of a competing magazine, is now "the official magazine of the American intellectual's coffee table."



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### Fashion: Going for the Gold

*By Wendy Goodman*

Gold has always been more than a metal. For the Egyptians and Aztecs, it was a symbol of wealth and power. For artisans from Cellini to Fabergé, it was the ultimate medium, from which they fashioned priceless trinkets and precious jewelry. Now the gold rush is on again—at least in fashion. Modern-day artisans have produced *objets* fine and *faux*, precious and punk—everything from glistering baubles to gold-lamé bikinis.

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## HOW TO BUILD A FIRE
### by Joan Collins

1. Wear something black
...anything black.
2. And something brilliant
...diamonds will do.
3. Add something cool
...the nearest magnum of champagne.
4. Start something hot
...like a cozy little fire.
5. Wear something Scoundrel.
It's sophisticated. It's elegant
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6. Then, watch something happen.

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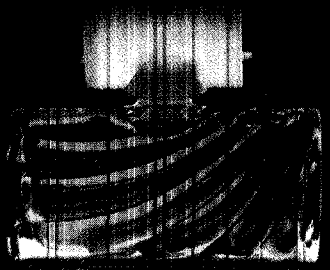

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# LETTERS

## The Style of New York

YOU'RE TO BE COMMENDED FOR AN ISSUE that will become a minor classic ["The Style of New York," December 24–31]. Each piece was beautifully done and brilliantly edited.

*Dave Shlakman*
Queens

ALL THE ARTICLES IN YOUR "STYLE OF New York" issue were superlative. But what happened to the photographic essays? "The Ultimate New York" photo essay, by Gael Greene, was unenlightening, a little vulgar, and depressing. Greene obviously enjoys looking under rocks while strolling through sunlit forests. Also, the " 'Fierce Fashion' " photos, by Larry Williams, had nothing to do with fashion. Cheer up, Gael and Larry!

*Gary J. Miller*
Wood-Ridge, N.J.

IF A SINGLE PAGE COULD WHET MY APPETITE for a magazine, the only candidate in your "Style" issue would be Gael Greene's tasty collaboration with Lawrence Ivy. The cloying narcissism of the rest sends me gasping.

*Maralyn Dossey*
Manhattan

KUDOS TO "THE STYLE OF NEW YORK"! I really enjoyed the comments of and commentary on so many creative people. The issue was smart, chic, and exciting.

*Koos van den Akker*
Manhattan

SO DONALD TRUMP BELIEVES THAT HE'S helping revive the outer boroughs by forcing "reasonably affluent people who can't afford Manhattan" to move to the Bronx, Brooklyn, or Queens ["Insiders: The Show Must Go Up," by Tony Schwartz]. The man's gall is boundless. There's only one name for his next high rise: the Trumpery.

*David Stein*
Manhattan

JOHN SIMON, IN HIS ARTICLE ON SUSAN Sontag ["The Mind: The Light That Never Failed"], notes that conservative magazines "lack a certain intellectual charisma" since "it is a historical fact that conservatism does not draw youthful, creative energies." *National Review* published Garry Wills when he was 23 and John Leonard when he was 19. True, they both returned the favor by becoming liberals. On the other hand, *National Review* published me when I was fifteen, and I'm still in the fold. I guess the magazine just didn't get to Wills and Leonard soon enough.

*Richard Brookhiser*
Editor, *National Review*
Manhattan

I LOVED READING "VOICES" ["SETTING the Style," compiled by Peter Blauner], especially the ones that showed a sensitivity for the many individuals in New York who are less fortunate.

*Diane Novakoski*
Fresno, Calif.

NEW YORK STYLE IS KEEPING YOUR sense of humor while living like an Egyptian being visited by the ten plagues. Roaches, mice, burglars, no heat, no hot water—and that was Thursday.

*Ellen Byron*
Manhattan

EDWARD HOPPER PAINTED THE QUINTESSENTIAL New York scene. Devoid of action, glamour, and flash, to him the city was a picture, not to be colored in but to be stripped of all but its essential nature.

*Ellen Oxhorn*
Queens

NEW YORK IS FIRST AND FOREMOST A Jewish city, albeit with Chinese food, and anyone who lives here for any amount of time becomes willy-nilly a Jew. Thus, yet another category of Jews: Orthodox, conservative, meshuga, and willy-nilly.

*Patrick O'Connor*
Manhattan

NEW YORK STYLE IS NOT KNOWING ANYONE who voted for Reagan, never being a part of any marketing research for any consumer product at any time, never seeing anyone on a supermarket checkout line use a coupon or have more than ten items (unless, of course, it's a dozen cans of cat food).

*Jessica DeMayo*
Manhattan

DURING A NEWSPAPER STRIKE, MY cleaning lady arrived early one morning with the *Wall Street Journal* under her arm. When I asked her where she got it, she said she found it on a seat in the subway. Isn't that New York style?

*Birdie Bloch*
Manhattan

NEW YORK STYLE IS THE BAG LADY EATING from a garbage can in a high-rent

*Letters for this department should be addressed to Letters to the Editor,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

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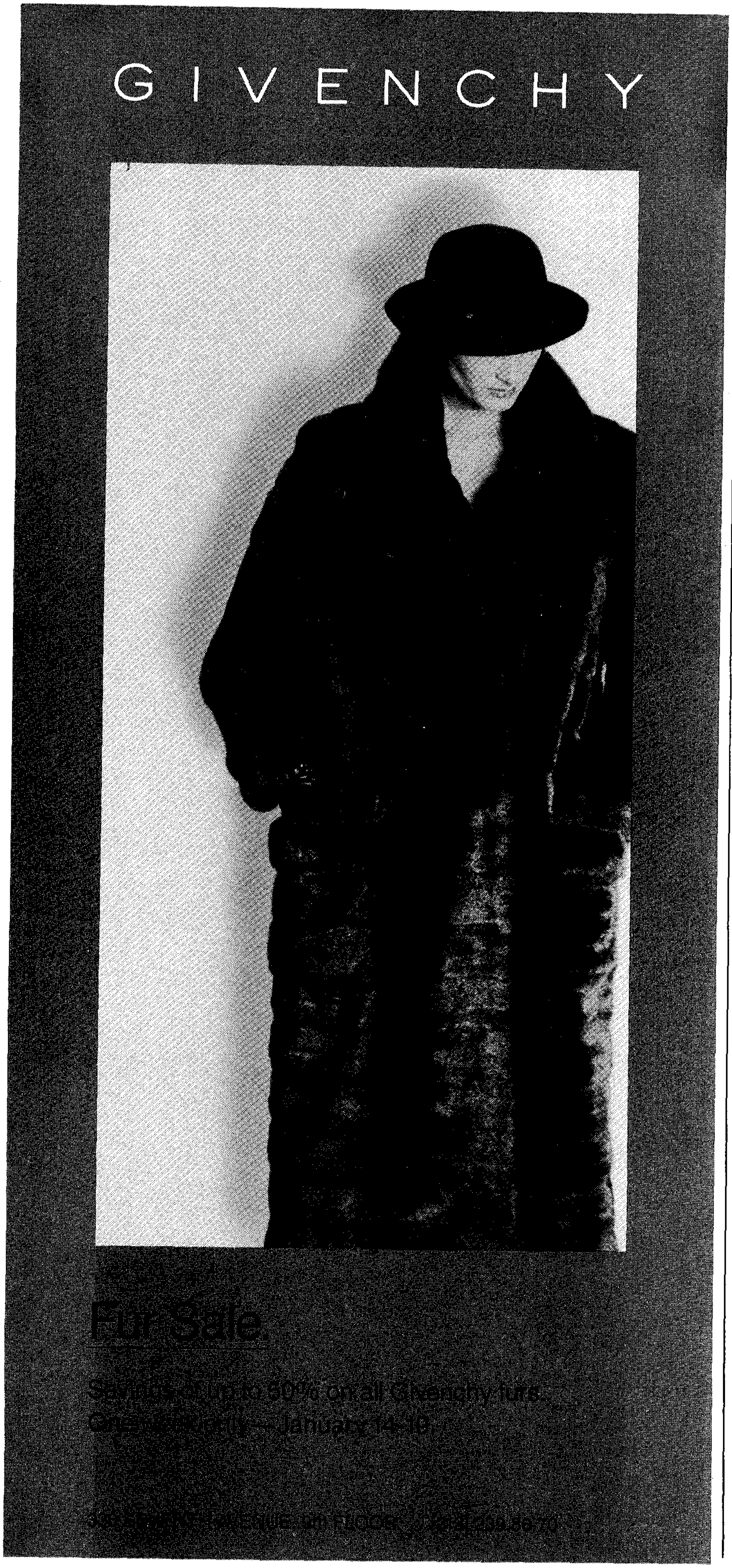
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— January 14-19

area; the happenings at 59th Street and Columbus Circle; the joy of digging through bins of used books and records; entering a church for a few minutes of peace, and the only other person there is the rehearsing organist.

*Miriam Comins*
The Bronx

WHEN A LOYAL NEW YORKER WAS CHALlenged in Neil Simon's *California Suite,* she snarled, "*Nobody's* happy in New York. But they're *alive!*"

*Robert Geake*
Queens

**Uneasy Pieces**

TWO YEARS AGO, I MET BORIS AND ANNA Gulko ["Pawns in the Game," by Fred Waitzkin, December 17, 1984]. It was at the apartment of another pair of refuseniks in Moscow and was one of the more emotionally draining experiences in my life. Every once in a while, I see a tiny item about the Gulkos and wish for more. Now your superb piece comes along. It is hardly good news, but it does make me feel in touch with them and their whole terrible reality.

*Anthony Lewis*
Boston, Mass.

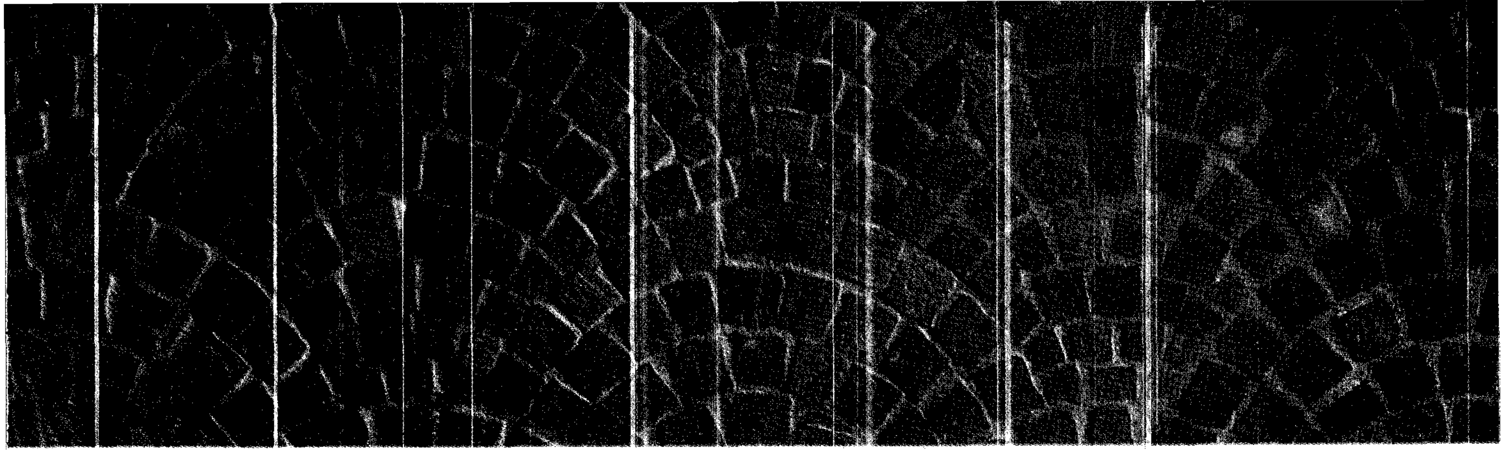
*New York* MAGAZINE JOINS THE LONG list of journals printing stories regarding Soviet shortcomings and prejudices against the Jews. Of all the ploys of the Cold War architects and the rightist Establishment, the anti-Semitic label fans our emotions more effectively than anything else. The price we pay includes the pressures of pending nuclear war and an ongoing crisis in the Middle East. When it comes to articles about the Soviet Union, we seldom hear the truth.

*Don Sloan*
Manhattan

**Consuming Compassion**

MY HEART, AS WELL AS MY MONEY, HAS gone out to those starving in Ethiopia. I wish that I could personally feed every starving creature in the world. But my love of fine food and wine, chic restaurants, and other niceties has not diminished. The letters in your December 17 issue chastising those of us interested in food are out of line. One should be able to appreciate fine cooking, like fine art and music, with no guilt whatsoever. At the same time, every effort should be made to stem the horrors afflicting all mankind, the burden of which should not be placed solely on food lovers. So please don't do away with your comprehensive restaurant reviews and excellent wine and food articles. There are still those of us who can appreciate a specific life-style while caring deeply about eliminating human suffering.

*Jay M. Tischenkel*
North Miami, Fla.



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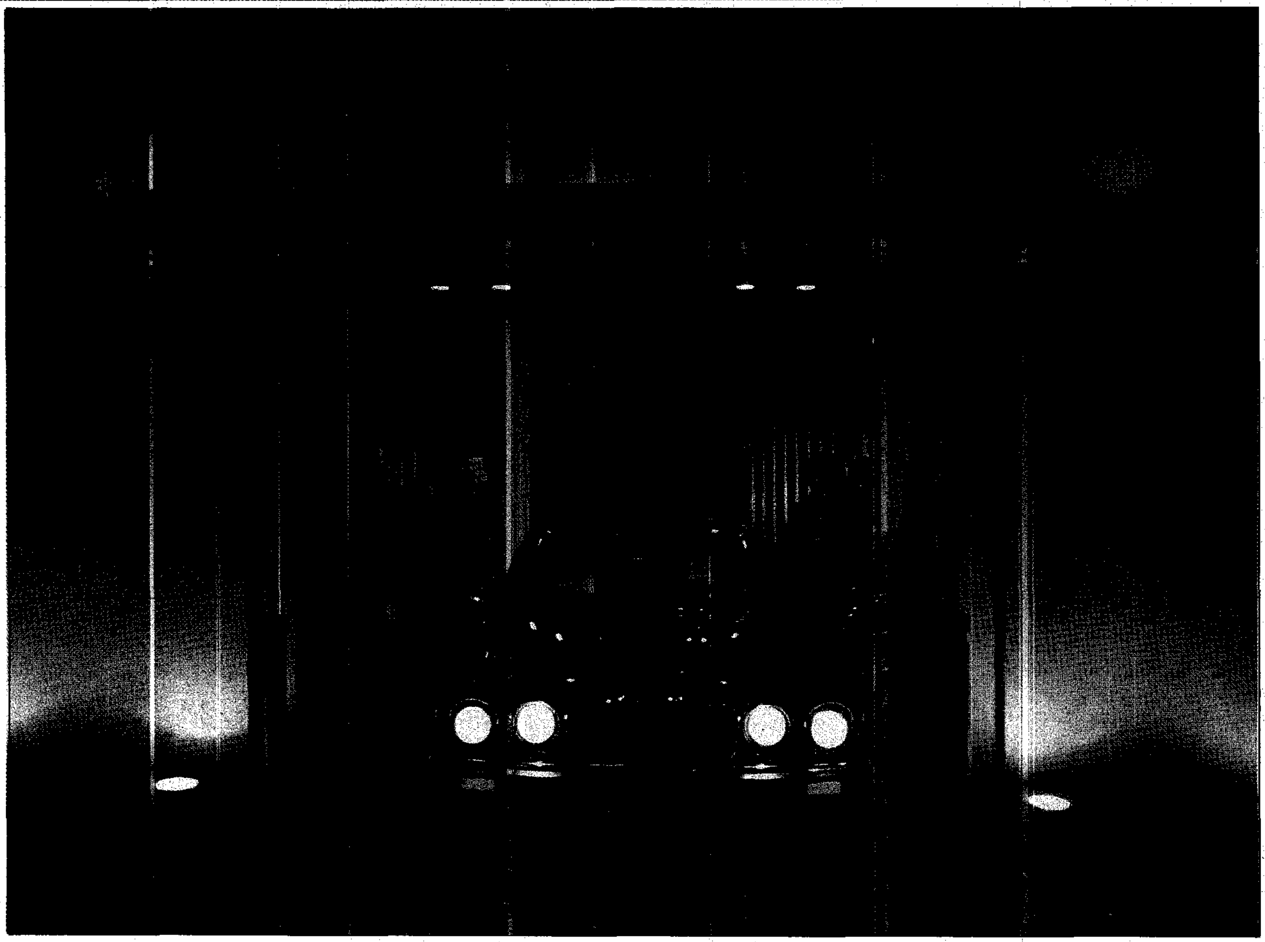

## HERE STOOD J.P. MORGAN'S CARRIAGE HOUSE.

Morgan Court is an elegantly fashioned high rise condominium of forty units, two to a floor, neighboring The Pierpont Morgan Library. Shown by appointment.

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NEW YORK

# INTELLIGENCER

BY SHARON CHURCHER

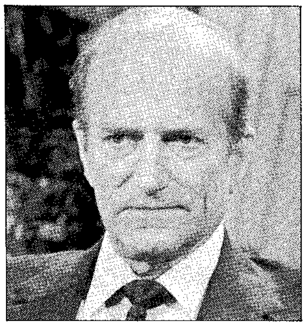
## Von Bulow Witness Again Changes Story

JUST DAYS AFTER LEARNING HE'LL HAVE TO STAND trial again on charges that he tried to murder his wife, Claus von Bulow is facing new problems with his defense. A young man who'd come forward with supporting evidence now says von Bulow himself concocted the testimony, and von Bulow's two high-profile lawyers can't agree on whether the testimony is true.

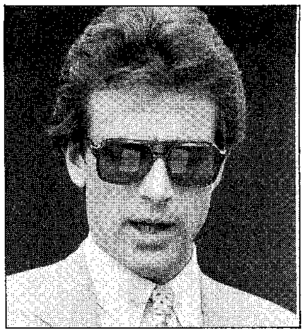
"Claus wrote the affidavit," David Marriott told *New York,* referring to a statement he made in 1983 suggesting that von Bulow might have been framed by his stepson. "He forced me to sign the goddamn thing. He was supporting me [financially] for quite a while."

Harvard law professor Alan Dershowitz, who used Marriott's affidavit in seeking a new trial for the Newport socialite, called Marriott a "very, very disturbed young man," but said he still believes the information in the affidavit is true. Von Bulow's lawyer for the retrial disagreed: Marriott "was understandably able to fool Claus and Alan," said Thomas Puccio, the former Abscam prosecutor. Both Dershowitz and Puccio denied that von Bulow had invented the testimony. Moreover, Marriott's new story conflicts with testimony from a politically connected Rhode Island priest.

Marriott, a 26-year-old trained undertaker with a penchant for high living, surfaced after von Bulow's 1982 conviction and claimed in his affidavit that he'd delivered drugs and hypodermic syringes to von Bulow's wife, Sunny, and his stepson, Alex von Auersperg. The priest, Philip Magaldi, came forward at the same time to say that Marriott had told him of the drug deliveries three years before von Bulow was charged. Citing this and other "dramatic new evidence," Dershowitz argued that Alex had tried to frame his stepfather after Sunny von Bulow fell into the coma from which she's never awakened. The conviction was later reversed on other grounds, and last spring, Marriott announced he was recanting his testimony because von Bulow was "threatening" him.



**At odds:** *Claus von Bulow. . .*



*. . . David Marriott.*

Now, working with New York literary agent Lucianne Goldberg, Marriott is trying to sell an account of his dealings with Dershowitz, Magaldi, von Bulow, and von Bulow's girlfriend, Andrea Reynolds. He's also given *60 Minutes* taped conversations that he had with the four.

Dershowitz speculated that Marriott had changed his story so he'd have something to sell. "I still feel the priest is telling the truth," said the Harvard professor. "And if the priest is telling the truth, so must be David."

Father Magaldi was said to be on vacation and couldn't be reached. But Puccio, who has only recently entered the case, said Marriott's affidavit was unbelievable. The lawyer added that he won't use either Marriott or Magaldi in the April retrial. "I interviewed the people who had contact with [Marriott], and everything they told me indicated to me he is clearly a con man," Puccio said.

Andrea Reynolds, speaking for herself and von Bulow, called Marriott a "dangerous man." For a time before this latest turn of events, she said, von Bulow had indeed given him money, through Dershowitz, but only "because he lost his job because he testified" and was incurring expenses as a "vital" witness. She added that she wants the tapes turned over to law-enforcement authorities. Rhode Island prosecutors refused to comment, but Marriott said they've asked for the recordings in return for granting him immunity from any potential prosecution.

## Landscape Clouded

A MONET LANDSCAPE has hung in the Park Avenue home of Edith Marks Baldinger for 27 years. But now a German woman is charging that *Champs de Blé à Vetheuil* was stolen from her 40 years ago by the U.S. Army.

Gerda DeWeerth claims the painting disappeared from her sister's castle in southern Germany, where it was stored during World War II. Two U.S. Army units occupied the castle in April and June of 1945, said DeWeerth's attorney, John R. Horan, who filed the suit. Army spokesman Robert Mirelson called the suit's scenario "possible."

Baldinger, the widow of famed broker Carl Marks, bought the Monet from the Wildenstein gallery; in court papers, the gallery says it bought it from a Swiss dealer. Baldinger's lawyer, Edward M. Sills, said that DeWeerth hasn't offered proof of ownership, but that if Baldinger loses the suit she will seek payment from Wildenstein. The gallery wouldn't comment.

## A Record-Making Effort?

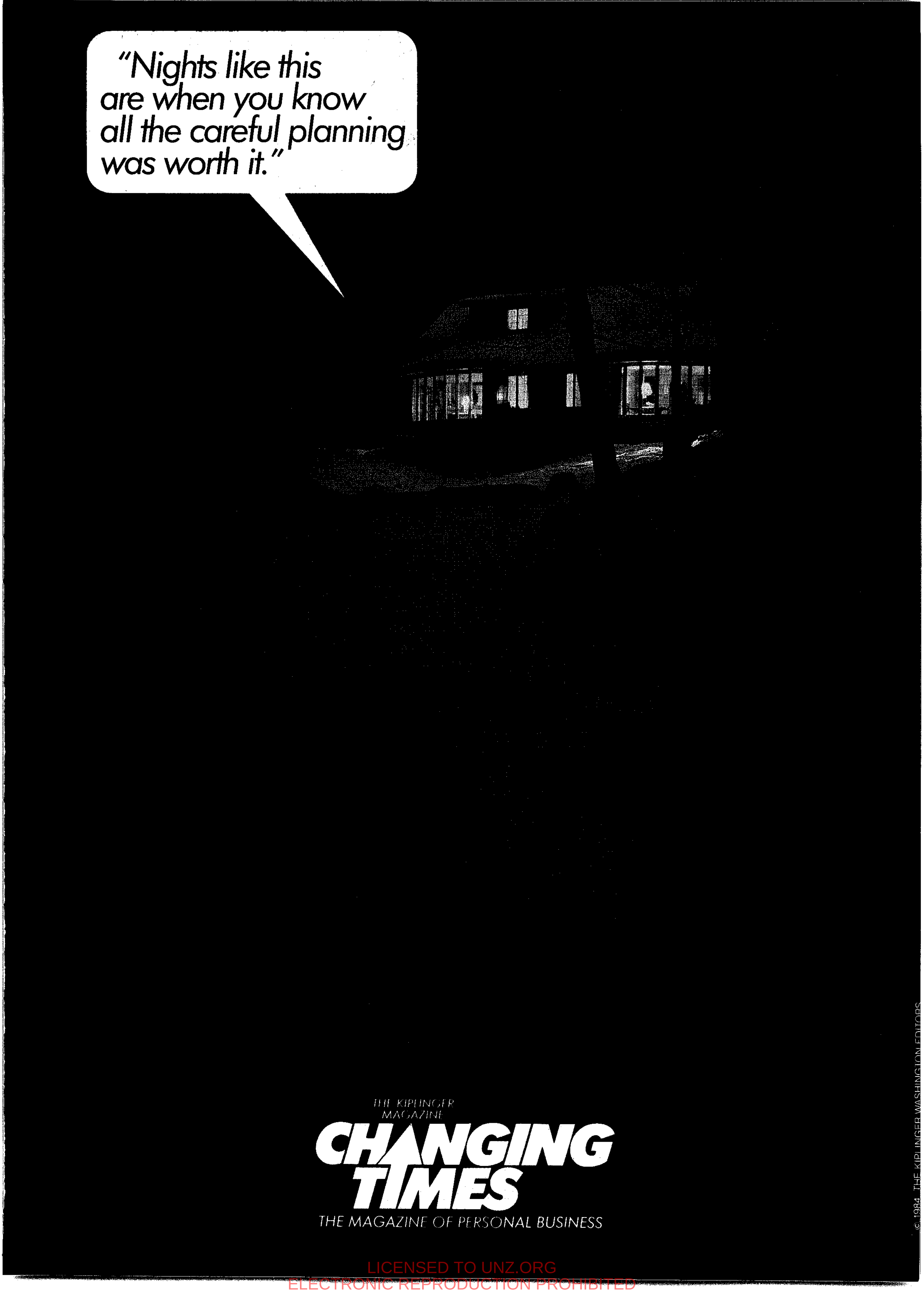
DEPUTY MAYOR KENNETH Lipper has made no secret of his interest in seeking the City Council presidency, and now he may be lining up a record to run on.

Staffers in the Office of Business Development, which Lipper oversees, were asked in a December memo to prepare a "special report" for the deputy mayor on the department's accomplishments over the past eighteen months to two years. Lipper assumed office in January 1983.

"How wonderful for city taxpayers to be paying for Kenny Lipper to get his campaign papers in line," one City Hall aide said.

Lawrence Kieves, commissioner of the Office of Business Development, denied Lipper was using the office for political purposes. Kieves said *he* asked for the report on the occasion of Lipper's second anniversary to show businesses that "we're as good as the product we provide." He insisted that he'd had a similar report prepared last year.

Photographs: top, UPI/Bettmann; bottom, P. J. Tobia/Picture Group.


"Nights like this are when you know all the careful planning was worth it."

THE KIPLINGER MAGAZINE

CHANGING TIMES

THE MAGAZINE OF PERSONAL BUSINESS

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## On Madison Avenue/Bernice Kanner

# TURN OF THE TIDE

### Revolutionary Suds

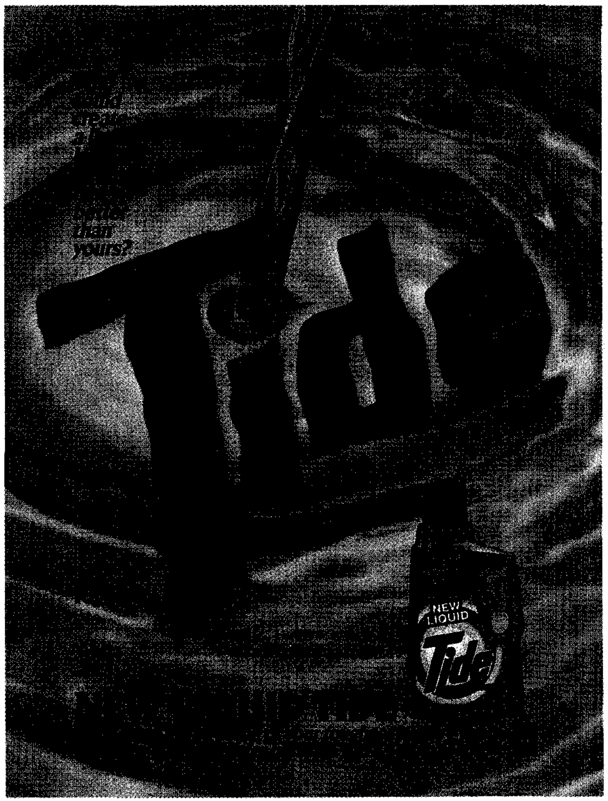
THIS IS A COLUMN THAT WILL RAISE your soap consciousness. No, it's not about the daytime serials, though they're related, as you'll see, but rather about the detergents that claim to get your clothes whiter than white, brighter than bright, and softer than soft.

Something is happening on the suds front that could change America's laundry habits, much the way washday was revolutionized in 1946 by the appearance of the automatic washing machine and, a year later, by granular Tide, the first heavy-duty synthetic detergent. By 1949, a quarter of all U.S. households had adopted the "miracle powder" that boasted "oceans of suds," and today, Tide remains far and away America's best-selling detergent.

But home launderers (75 percent of them women in these modern times), bombarded by an avalanche of new washday miracles, have gradually begun to spurn their old faithful powders in favor of the new "convenience" liquids. In the past decade, HDL's (soapspeak for heavy-duty liquids) have doubled their market share, rising from 12 percent to 24 percent—giving them a $700-million chunk of the $2.7-billion detergent business. Standard-density powders now account for about 65 percent of the category and concentrated powders around 11 percent. You'd think detergent sales would have flattened out at some point. But year after year, they keep growing. In 1983, tonnage was up 5.6 percent and sales 8 percent. Americans spend more for cleaning agents than for any other household products.

Lever Brothers' Wisk has always been queen of the liquids, with approximately 7.5 percent of overall detergent sales (compared with around 22 percent for Tide), but its reign may be ending. Procter & Gamble, which alone produces half the suds in America, has already waded into HDL's with Era, introduced in 1972, and Solo, in 1979. But this month, it's taking a deeper plunge with Liquid Tide, a clear-amber washday-and-packaging miracle, claims P.&G., that took 400,000 man-hours to develop, has twice as many active ingredients as its competitors, including a newly formulated cleaning molecule, has outcleaned the competition nine to one in blind tests, and is the first product to share the leading detergent's hallowed name.

"This is our proudest moment since 1947, when powdered Tide was born," says Stephen Donovan, vice-president of the packaged-soap-and-detergent division at Procter & Gamble. "We wouldn't have used Tide's name unless it could deliver the same breakthrough. Wisk may lead the liquids now, but take another look in six months." Procter & Gamble is anchoring its optimism on Liquid Tide's performance in nine months of test-marketing. "What we expected to sell in twelve weeks moved out in four," says brand manager Candace McNamara. "At the same time, sales of regular Tide soared. There was no cannibalization." Indeed, Hercules Segalas, an analyst at Drexel Burnham Lambert, thinks that Liquid Tide may well generate $250 million a year in sales and become the nation's No. 2 detergent, behind powdered Tide. "This will be Procter & Gamble's Diet Coke," he says, referring to the successful soda that carries the standard-bearer's name.



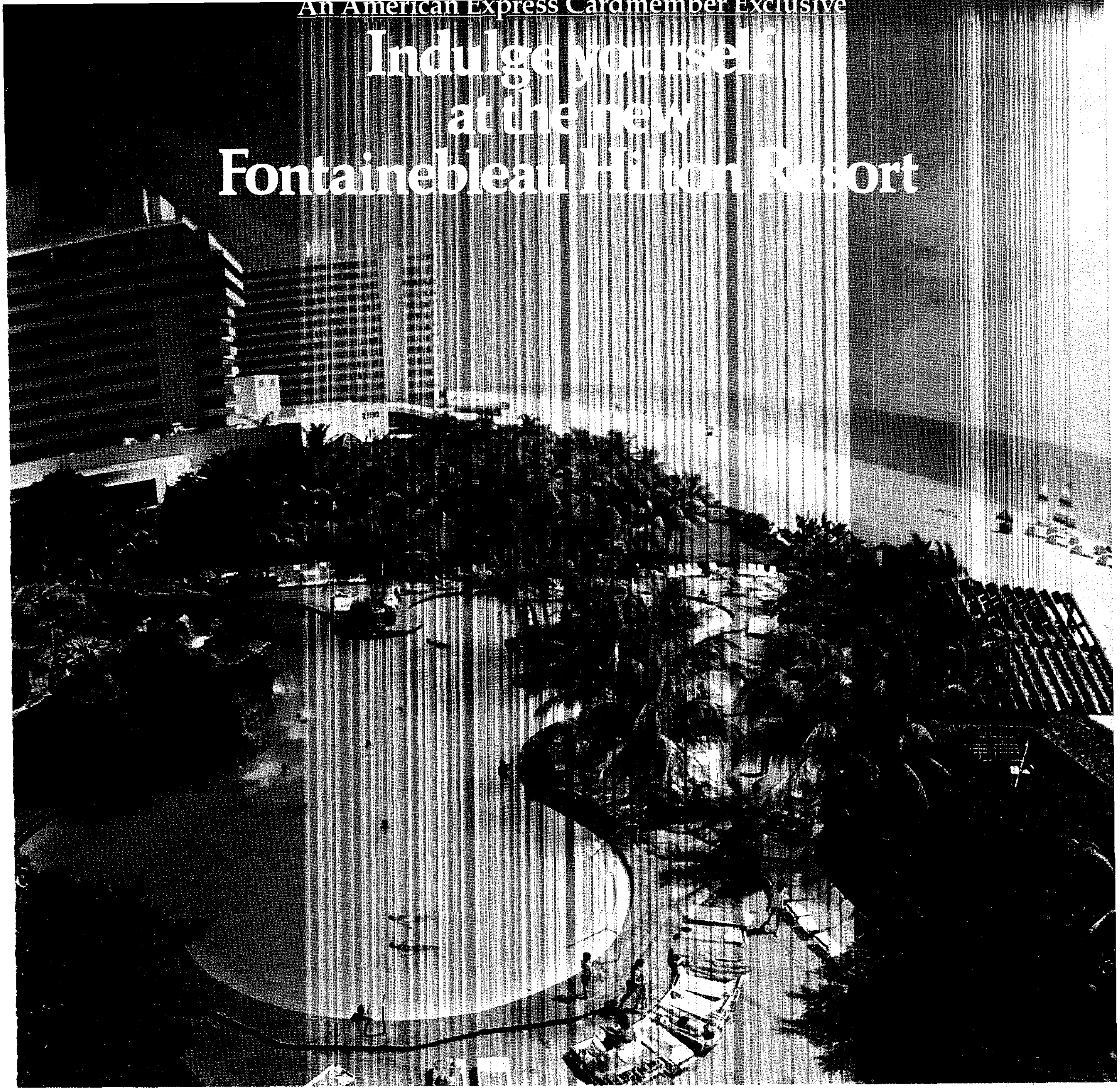
**Amber miracle:** *A new cleaning molecule.*

Why the recent buzz about liquids when Wisk has been around (albeit largely as a pour-on spot remover) since 1956? Procter & Gamble credits the baby-boomers. More women are working and more men helping to tidy up. Neither wants to spend time cleaning the old-fashioned way—surveys rank laundry as one of the most time-consuming tasks—and they figure that liquids that can be poured directly on a stain for added cleansing power are time-savers. HDL's are generally pricier than powders, but they conquer a wide range of stains under varying wash conditions.

There are other reasons for the onslaught of liquids. "Historically, liquids couldn't compete against powdered detergents with their powerful sodium tripolyphosphate," says Jack Salzman, analyst at Smith Barney. "STP, as this wondrous ingredient was known, couldn't be stabilized to put in a liquid, and as a result, liquids just didn't clean as well. But in the 1970s, the Food and Drug Administration complained that STP's were screwing up America's waters, so STP levels were cut by at least 60 percent, slashing the cleaning power and efficiency of powders, and opening the door to liquids. Before all this, your socks were whiter than white. Now, with powders, they emerged grayer than gray."

Gray is closer to the color they probably were at the dawn of laundry history. Five thousand years ago, the Phoenicians boiled animal fat and wood ashes to make a soft-potash cleanser that was converted into hard soap through repeated treatments with salt. Soap-making remained largely a household art, with few real changes until James Gamble and William Procter set up their soap-and-candle operation in Cincinnati in 1837 and hit it big with pure, white, floatable Ivory about 40 years later. Around this time, housewives sliced bar soaps into slivers and immersed them in wash water. The slivers cleaned, but they left curd and other residues on clothes.

In the early 1900s, the soap companies came out with flaked products, such as Ivory Flakes, that dissolved faster than the slivers cut from soap bars but clumped together. In 1924, a Procter & Gamble chemist scraped a soap bar with a pocket comb and let the particles fall onto a hot plate. They immediately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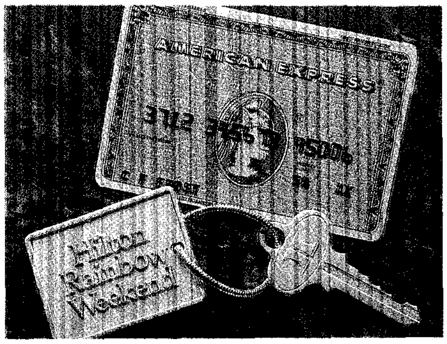

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puffed into little granules. Two years later, the soap puffs were packaged as Selox, the first spray-dried granule detergent, and the next year, a denser version as Oxydol.

Puffy granules were not all P.&G. turned out then. The company had been sponsoring cooking forums on radio to tout its wares. But when radio's tear-jerking serials became popular, the soap company began using them as vehicles for advertising. Because of P.&G.'s sponsorship, the shows were known as soap operas.

Oxydol was an improvement over soap slivers, but the cleansers still failed to penetrate fabrics, break up grease and oil, and flush away dirt. Part of the problem was that clothes in most homes were laundered in wringer washers with separate rinse tubs, but part was the soap's limited cleaning power. Before introducing Tide, Procter & Gamble experimented for nearly a decade developing surfactants—the synthetic cleaning agents that break down the natural aversion between oil and water.

Procter & Gamble wasn't always king of the soap dish. Lever's Rinso ruled the laundry world in the 1930s and '40s. But when Tide burst on the scene, Lever reckoned it was a fad that would soon peter out, and did nothing. Too late, it fought back with Rinso Blue, Surf, and All, which it acquired in 1957. But Tide had already won the battle.

In the 1960s, the craze was enzyme products that seemed to banish blood, egg, and gravy stains. But the soap companies stopped using enzymes after workers in European detergent plants complained of skin irritations and allergic reactions. Now they're coming back, in new formulations that are supposed to resolve the earlier problems.

Now, too, virtually all laundry cleansers on the market (*Progressive Grocer*, an industry journal, recently counted 77 heavy-duty detergents—31 controlled-suds powders, 28 high-suds powders, and 18 liquids) are synthetic-based and loaded with surfactants.

About 80 percent of U.S. homes have automatic washers, and, according to P.&G.'s latest "Habits and Practices" study, a typical family of four washes nearly eight loads a week, or a ton a year. More loads are done in the summer than winter. The average weight per load: six to seven pounds, up from five and a half pounds two years ago.

"Americans are doing more laundry today because they earn more money and purchase more clothes," says Rosalyn Stewart, a detergent-and-textile consultant at Procter & Gamble. "They simply have more clothes to wash." Then, too, more of the clothes are machine-washable—acrylics, wash-and-wear cottons and polyester—the sort that preclude ironing and pricey dry

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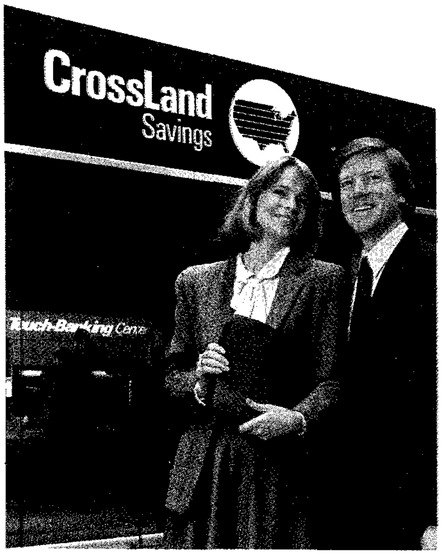

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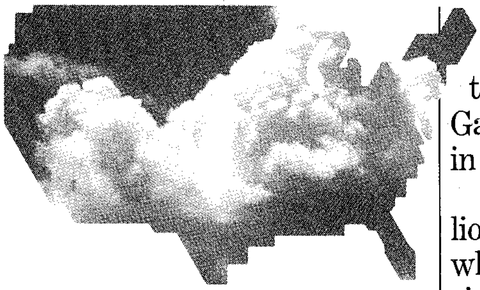

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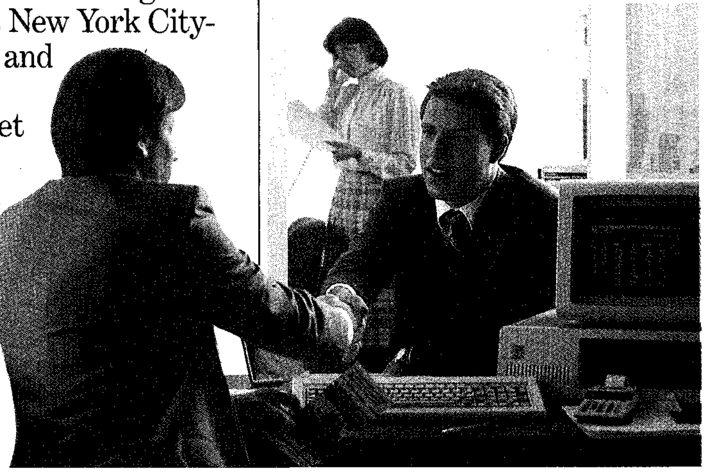

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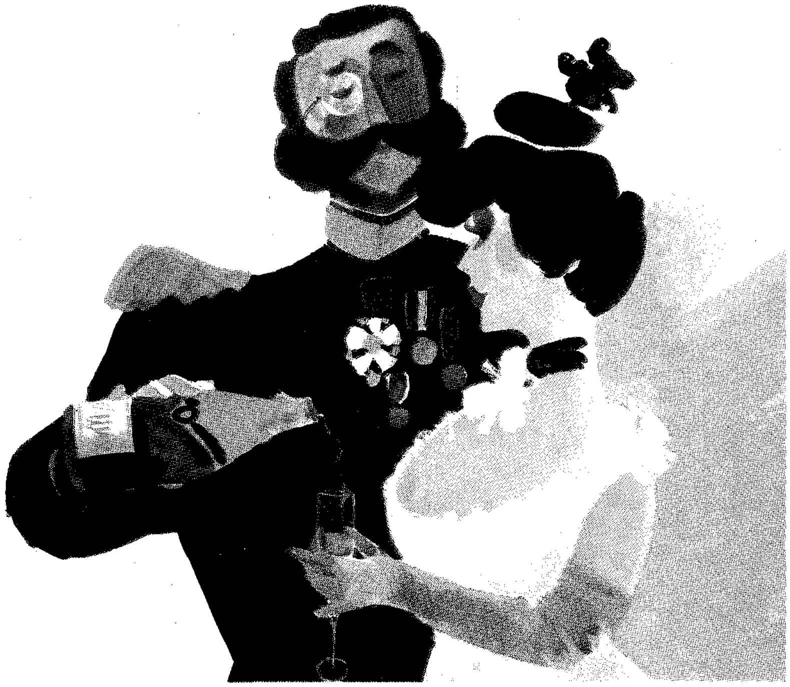

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cleaning. The economy is another contributing factor: Sales of generics and store brands soared during the last recession. But in 1984, according to one study, their combined share dropped to 6.4 percent from 7.5 percent the year before. When the economy's on an upswing, says *Progressive Grocer,* Americans tend to clean their clothes more often and use a bit more detergent.

The different brands of suds are marketed pretty much the same way, with cents-off-coupon blitzes and ocean-size TV budgets—last year, soap companies spent more than $150 million on demonstration and testimonial advertising, mainly on soap operas, when heavy users, women 18 to 49 with at least two children, were likely to be watching.

No new detergent can hope to make it without lots of fanfare, drummed up with barrels of money. Procter & Gamble, for example, expects to spend $40 million to $50 million in 1985 persuading Americans to try Liquid Tide. The pitch? After launderers blind-test the product, a voice-over intones, "You say it cleans better, because you see it cleans better." (Liquid Tide also has a measuring-cup cap that funnels back the excess liquid.)

To the laundry naïf, all the detergents seem to promise the same thing: sparkling-fresh garments. To the washday sophisticate, there are subtleties galore. Cold Power boasted that it scours in frigid waters. (*Chemical & Engineering News* says that in 1970 half of all loads were washed in 130-degree water; a decade later, only 20 percent were in water that hot.) Fresh Start makes a big deal of its clear plastic bottle, Concentrated All of the fact that a comparative thimbleful will do the trick. Some promise to get rid of static cling; make pre-spotters, presoaks, starches, and water conditioners obsolete; and leave the wash feathery soft. Others talk price.

With all the new detergents and promotional dollars flooding the market, what will happen when the suds settle? "Sales for the whole category will be stimulated," says Salzman. "People won't necessarily wash their clothes more often, but with all the coupons and hoopla out there, they might, say, throw out the box when it's two-thirds empty, or heap more in during a cycle. During the great toothpaste-gel wars, consumption rose—not because people brushed more but because they bought replacements early. How much this will boost Liquid Tide, I don't know."

As for me, I tried Liquid Tide with my new soap consciousness and came away if not a convert at least a satisfied customer. But that same washday, a dollar-off coupon arrived for Dash in any size. My supermarket doubles the coupon-redemption value. If I play this right, I could wind up in the suds and in the money. ■

The Bottom Line/Dan Dorfman

# A $400-MILLION BET ON BONDS

## Running Against the Crowd

"YOU NEVER MAKE BIG MONEY IN THE market without getting in the way of danger," Michael Steinhardt once told me. And so the 44-year-old money manager, an intense 240-pounder who has masterminded one of Wall Street's great successes by frequently running against the crowd, is making another huge bet—a $400-million gamble that 1985 will be another robust bond year.

In fact, Steinhardt—who has made several big bond bets in recent years, one of which produced a $40-million profit—rates bonds as one of this year's biggest money-makers. His reasoning in a nutshell: The 1985 economy will be much weaker than most people think. That, in turn, will push interest rates lower. And thus, bonds should turn in another solid gain after a strong 1984 showing. (As interest rates go down, bond prices go up to bring the bonds' fixed rate in line with the changes in market rates.)

**Bond bull Michael Steinhardt:** *Gambling on economic decay.*

Assorted long-term bonds ran up roughly 15 to 16.5 percent last year. And Steinhardt tells me his favorite fixed-income play—five-year Treasuries yielding about 11.1 percent—has an excellent shot at racking up close to a 20 percent gain this year. That's capital appreciation, plus yield. High-quality municipal bonds, with yields running as high as 10.4 percent, are also favored.

So once again, Steinhardt, a self-made multimillionaire and the Brooklyn-born son of a jeweler of modest means, is going the contrary route. He's by no means alone in his view, but his enthusiasm for bonds contrasts with a growing wariness from an increasing number of pros. The chief reason for their doubts: the general belief that the economy, after a period of weakness, will begin growing again, leading to a lively step-up in private borrowings and renewed upward pressure on rates.

This in turn leads the bond skeptics to argue that the Federal Reserve, which sparked the recent decline in rates by relaxing the credit reins, will begin tightening up. And so, the major bear case goes, bonds have seen most, if not all, of their recent gains. The widely held view that little will be done this year to resolve the budget deficit is also cited as a factor that could push interest rates up and bond prices down.

Obviously, Steinhardt is convinced he's on the right track—so much so that he's resorted to heavy use of leverage (or borrowing power) to make his $400-million bet. As the head of Steinhardt Partners, a seventeen-and-a-half-year-old money-management firm, he runs three funds with assets of about $375 million. His biggest and oldest fund, also called Steinhardt Partners, has assets of $133 million and (through leverage) has bought $200 million worth of bonds. Another of the funds, SP Investors International NV (assets: $110 million), owns the other $200 million.

By scoring big in the bond game, especially in 1982, Steinhardt has achieved a fabulous investment record. If you had put a buck in his main fund when it started in July 1967, that dollar would now be worth (after taking into account partners' shares) an incredible $59. That same dollar put in Standard & Poor's 500-stock index would now be worth only around $4. Given inflation, a 1967 dollar is the equivalent of $3.15 today.

In fiscal 1982 (ending September 30 of that year), Steinhardt turned in one of his most dazzling performances. And it was bonds—five-year Treasuries, in fact—that did the trick.

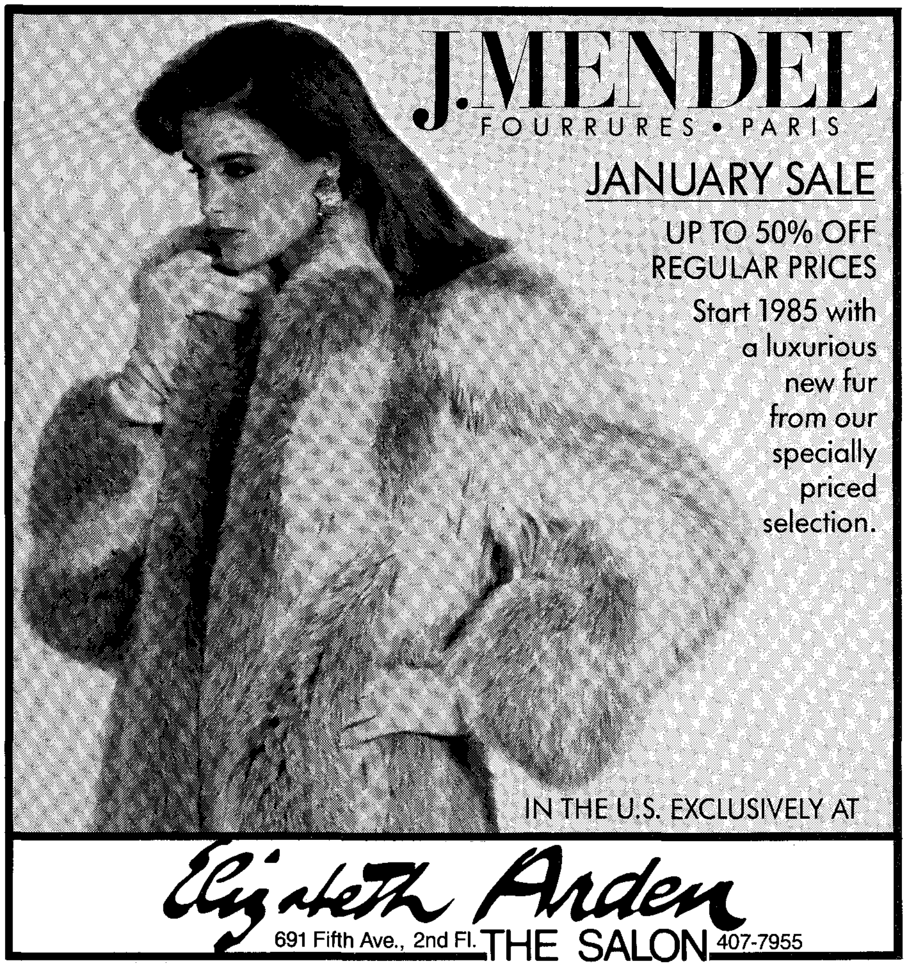
That year, the big Steinhardt Partners fund loaded itself down with $250 million worth of bonds. Eventually, it made $40-million, but Steinhardt had plenty of nervous moments before then (eating more and sleeping less). Steinhardt is frequently early in his investment strategies, and he had made that bond bet much too soon. For a while, interest rates went up—not down, as he had expected. And at one point, the fund's clients were saddled with a wicked $10-million paper loss before rates finally went into a tailspin. The payoff was spectacular: a 97.1 percent gain for the Steinhardt Partners fund in fiscal 1982. That was more than ten times greater than the 9.6 percent rise the same year in the S.&P. 500-stock index, including dividends.

Fiscal 1984 wasn't nearly as good; the fund was up 11.4 percent. But even so, that was more than twice the 4.6 percent rise of the S.&P. index (including dividend reinvestment). And in the first three months of fiscal 1985 (ending last December), Steinhardt outpaced the crowd once again, thanks in good measure to a $4.5-million bond profit. The fund was up a little over 7 percent, versus a 1.8 percent rise in the S.&P. index.

Given his track record, Steinhardt's investment thoughts are obviously worth airing. But this bond bull is essentially a stock-market trader, not an economist. So why is he bucking the economic fraternity's general view, which anticipates a fairly decent 3 percent gain in this year's gross national product? Because of a number of key areas of weakness, Steinhardt tells me.

For starters, Steinhardt believes the GNP will grow no more than 1 to 2 percent this year. One talking point: the almost uniform weakness in commodity prices—notably oil, metals, and farm products. For commodities to be so weak in this stage of an economic cycle is extraordinary, says Steinhardt. He thinks the disinflation argument—the proposi-

Photograph by Nancy Moran/Sygma.



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tion that the inflation rate will drop even lower—will soon become more credible.

Steinhardt also cites the continued vigor of the dollar, which has been ballooning to new highs against various foreign currencies. This will mean, says Steinhardt, more imports and fewer exports, adding further to the country's economic weakness.

The slowing real-estate market is yet another sign of economic decay, he says. Steinhardt points especially to the South and Southwest, where there's been severe overbuilding in both office construction and residential housing.

"I think there's a growing sense in this country that we've had enough new building of apartment houses, offices, and shopping centers for the foreseeable future," he says. "That suggests the level of new construction and the pickup in housing will be considerably less than what's expected." To Steinhardt, this will help reduce pressure on rates, adding to the appeal of bonds.

What about the stock market? Despite last week's rally, Steinhardt is neutral. He acknowledges that a decline in rates could buoy stock prices. But he adds that if he's right on the economy, 1985 could be a mediocre year. After all, lower-than-expected corporate earnings are not what bull markets are about.

"I don't think stocks are going into the sewer," says Steinhardt, "but neither do I think they're going up."

### On the Other Hand

HERE'S A RAY OF STOCK-MARKET SUNSHINE. The smartest investors around, the corporate insiders who caught the explosive rallies in both August 1982 and August 1984, are getting a bit more excited about the market's prospects.

As a general rule, insiders—chiefly a company's officers and directors—sell twice as many shares in their own companies as they buy. When the selling drops below that ratio, that's bullish; when it goes above, that's bearish. A new computer analysis by *Vickers Weekly Insider Report* shows that for two weeks running insiders have been buying at an accelerated pace. The ratio (selling versus buying) was just 1.61 to 1 two weeks ago and 1.78 to 1 last week. That's the lowest level of insider selling since last September, when at one point there were close to four sales for each purchase.

*Vickers* editor Ed Buck tells me this trend could signal another big rally. Normally when insiders buy or sell en masse, they're right at least 80 percent of the time.

Which stocks are showing the most favorable insider trends? They are Nerco, Sci-Med Life Systems, Caci, Inc., Esselte Business Systems, and PSA. The worst—in other words, the stocks the insiders like least—are Pillsbury, Motorola, Lockheed, Rolm (a surprise, since the company is being taken over by IBM), and Sears.

## Gator Aid Needed

GENERAL MILLS SAYS IT ISN'T SO, BUT the word inside the company is that the food giant has put the famous 50-year-old Izod alligator up for sale. The reason: The alligator is foundering, having lost much of its sales bite, and the business is now running in the red. The alligator was a big participant in the "preppy" fad of the late 1970s and early '80s, with Izod sales topping $400 million in General Mills' 1982 fiscal year. But in the current 1985 fiscal year (ending May 26), Izod sales will skid to about the $250-million range, the company tells me. And the losses in Izod products will cost General Mills big bucks this year.

The Izod business has been integrated into other General Mills apparel operations, but that may only be temporary. While denying that a sale is imminent, General Mills did confirm that Izod may go on the market if sales don't improve. A big question: What price do you put on a fading fashion?

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So why would you end up losing money? Because most people dillydally, waiting until the last moment to salt away their tax-deferred IRA bucks. For example, you could have put money into a 1985 IRA as early as the first day of the new year. But most people, financial planners tell me, probably won't get around to it until about deadline time (which is April 15, 1986). In fact, many people have yet to ante up for their 1984 IRA.

To give you an idea of how much you can lose by procrastinating, the folks at E. F. Hutton put their computer to work, using a $2,000 investment (at 11 percent) and comparing the different returns from contributions made on January 1 and on April 15 of the following year. Looking ahead five years, you'd be $3,682 richer if you contributed sooner rather than later. The difference after ten years: $6,616. After twenty years: $19,893. And after 30 years: $57,591. The bottom line: Get cracking on your IRA. ▬

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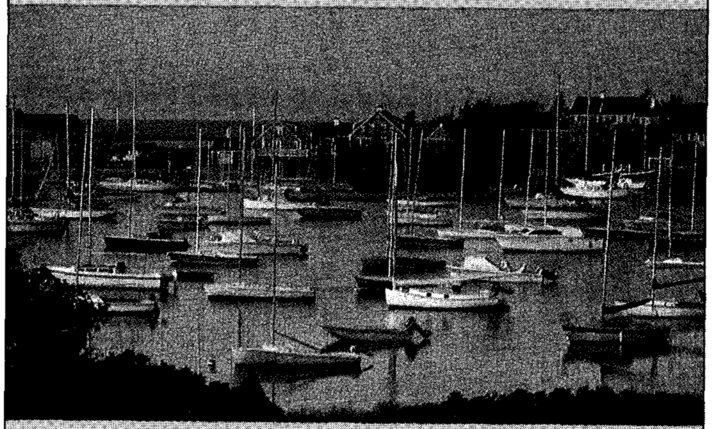

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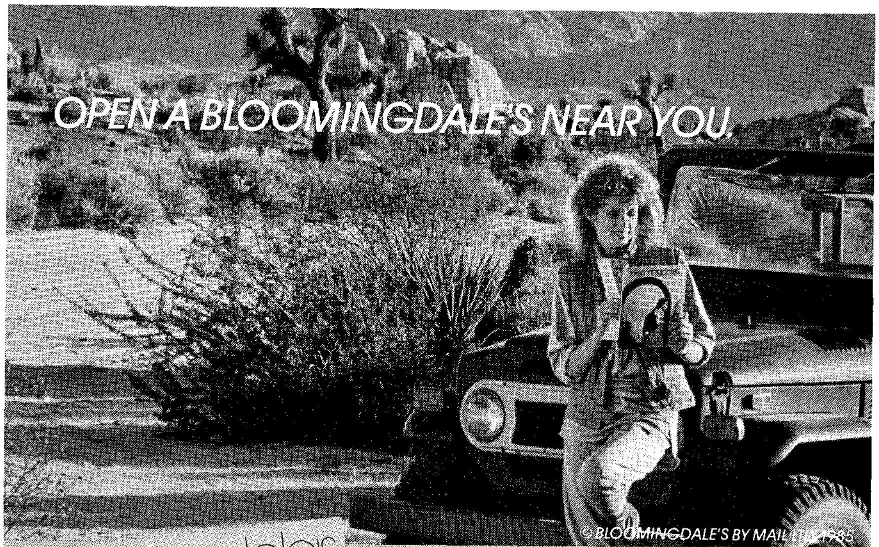
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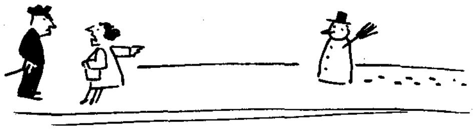
# FAST TRACK

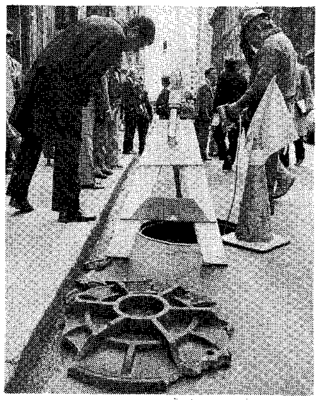


UTILITIES

## 300-Pound Frisbees

MANHOLE-COVER BLASTS have shattered glass at Park Avenue and 61st Street and injured a woman on East 9th Street in recent weeks, and people around town are understandably disturbed about these 300-pound identified flying objects.

Most of the explosions are caused by the corrosion of Consolidated Edison cables running three feet beneath city streets. In many cases, the snow-melting salt spread by the Sanitation Department seeps underground and eats holes in the insulation shielding the cables. The resulting short circuit can ignite volatile gases and send manhole covers hurtling through the air like Frisbees.



Not long ago, one of the covers slammed into a parked car in Queens and set it afire; a blast in October put two cops in a Manhattan hospital. On average, as many as 60 of Manhattan's 61,000 Con Ed manhole covers may emit smoke or explode each time salt is sprinkled.

"The fact that lids go flying is not a problem in itself," says Marty Gitten, a spokesman for Con Ed, "unless someone gets injured standing over the manhole. It would be much worse if you didn't have the manhole covers as a release point."

Gitten adds that the cables in the recent blasts at Park Avenue and East 9th Street were inspected within the last five to ten years.

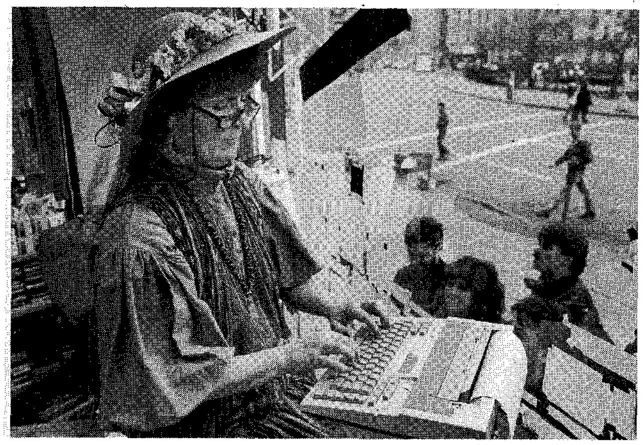
Con Ed has talked to the city about spreading something less corrosive than salt, but the Sanitation Department is not planning to change.

"We haven't found anything as cost-effective as rock salt for melting snow," says Al O'Leary, a Sanitation spokesman. P.B.

STREET SEEN

## *WINDOW ON THE WORLD*

NOT LONG AGO, GEORGELLE HIRLIMAN, A large, cheery woman in her late forties, sat in the tiny window of Hudson Street Papers, a chic stationery store on Hudson Street, typing out answers to questions, from passersby, that had been taped to the window.



Questions like "Where do the ducks go when ponds freeze over?" (Answer: "Warm, chlorinated pools in Miami and Beverly Hills.") Odd as it may sound, this is what she's been doing at various shops around town for the past couple of months. She spends eight hours a day in the window—busy hours, she says—and is paid from $50 to $100 a day, depending on the size of the store.

Hirliman's credentials for this kind of work are eclectic. She has written two books about the criminal-justice system and once earned her living reading tarot cards in Santa Fe. Last summer, she tried to write a novel but found herself blocked, so she began asking people on the street for topic questions to help her along. Suddenly, she no longer had time for the novel. She moved from windows in Santa Fe to ones in Portland, Albuquerque, and, finally, Manhattan. Everywhere she went, the questions were different. "Santa Fe was relationship-oriented—in a metaphysical way. Like 'Can we ever hope to have true relationships between men and women?' The *Village Voice* area was another story—such neurotic questions. Here, in the West Village, the mind *works*."

The questions, and Hirliman's answers, range from the philosophical—"Is the writer in the window or the window in the writer?"—to the practical. One person wants to know why a nice store like Hudson Papers would have a dish of plastic chocolates as a display. "To heighten awareness" is Hirliman's sensible reply. And when a hapless individual wants to know why he or she is in business school, Hirliman doesn't pull any punches: Because you're giving in to commercial society, that's why, she writes.

Hirliman hopes to tour the entire country and produce a book of questions and answers. At the moment, she has moved on to Staghorn, Ltd., stationers at 362 Third Avenue, near 26th Street, for a few weeks; she'll return to Hudson Street Papers for Valentine's week. As one would imagine, she has quite a few ideas on why people bother to ask her these bizarre questions (as many as 25 a day). "People aren't getting interaction with the media today, especially on a metaphysical level. I mean, you can't ask a talk-show host, 'If the light within is darkness, how great then is the darkness when the light is put out?' now can you?" ELLEN HOPKINS

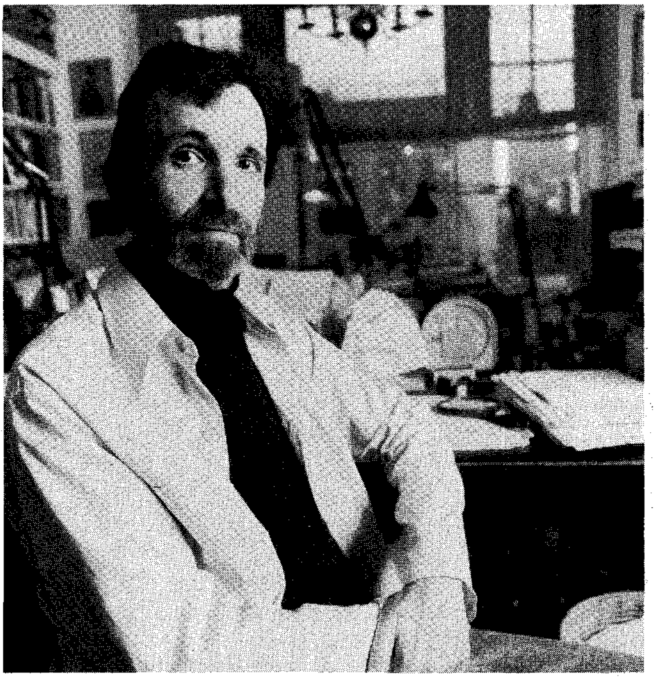
Photographs: left, Chuck Fishman; right, New York *Post*. Illustration by Guy Billout.

# 'GRAND STREET': BELLES LETTRES WITH AN EDGE

THE COVER OF *Grand Street* is usually ornamented with a drawing of a scraggly but defiant billy goat. Ben Sonnenberg, who edits this "little" (meaning literary) quarterly magazine, said his goatish mascot is "an emblem of obstinacy, omnivorousness, capriciousness." The fourteenth issue, for instance, out this week, contains not merely the expected poems and short fiction (stories, in this case, by William Trevor and R. K. Narayan) but a polished evisceration of the New York *Times* by former staffer John L. Hess.

There are probably a thousand little magazines, according to Jennifer Moyer, who runs the Coordinating Council of Literary Magazines. The largest is the *American Poetry Review,* with 23,000 subscribers. *The Paris Review,* which weighs in with 8,000 subscribers, may well have the most clout. Ben Sonnenberg, who sells about 1,400 copies of *Grand Street,* intends merely that his should be the best.

The feeling around town is that he is succeeding. "It's certainly among the very best literary journals," says Daniel Menaker, a *New Yorker* editor who has contributed two pieces to *Grand Street.*



*"A magazine should be like an invitation to a party."*

Sonnenberg set out "to follow the model that *The New Yorker* once provided and fell away from—to be informative and insolent." He has brought together such diverse acts as Murray Kempton's denunciation of *The Truants* (William Barrett's book on the *Partisan Review* crowd), the poetry of Raymond Carver and Amy Clampitt, Elinor Langer on Josephine Herbst, Luis Buñuel on himself, and the continuing appearance of Alice Munro, a Canadian who Sonnenberg feels is the short-story writer of the moment. And he pays writers as no other literary journal can—anywhere from $750 to $2,000 for a piece.

"My notion of a magazine is that it should be like an invitation to a party," he said, sitting in his uncluttered Upper West Side apartment, which also serves as his office. "And that it should be a magazine the absence of which people would deplore." It should be political—one recent issue voiced the suspicion that Katherine Anne Porter had snitched on a friend to the FBI—but not polemical. "The quality of raised voices is not attractive to me," Sonnenberg said in his precise cadence.

*Grand Street* was also meant to look good. To make it so, Sonnenberg brought in designer Deborah Thomas, who now also functions as publisher. The result is briskly old-fashioned and certainly a great deal more elegant than most of its competition.

Sonnenberg, who is trim and slightly gaunt, with a graying beard, said he chose the name "Grand Street" because he wanted to give his magazine a sense of "place." "Grand Street is an exceedingly long east-west street with a very varied population," he explained. It is also where his father and mother first met.

Benjamin Sonnenberg the elder was a public-relations man in a day when this counted for something, a dandy, and the owner of a house at 19 Gramercy Park whose appointments were legendary. His son, who is now 48, spent much of the sixties in London. Ben Sonnenberg avoided college ("I felt I had other things to do"), worked awhile for the Oxford Playhouse, wrote a couple of plays, and married. He returned to the United States because his wife became pregnant, "and I didn't want my daughter educated in England."

That marriage broke up (he has since had two more daughters and is now married to the writer Dorothy Gallagher). Not long afterward, Sonnenberg was stricken with multiple sclerosis, which now keeps him mostly in a wheelchair.

In 1978, Benjamin Sonnenberg died. "When Gramercy Park was sold, a certain amount of money was left as a small philanthropic foundation," Ben Sonnenberg said. The control of this trust was divided between his sister and himself. "It was not enough money that I could do anything for the homeless in New York. But it was enough to start a magazine." The first issue of *Grand Street* came out in 1981.

What of its future?

"There are two things that are consistent with our dandyish pose: that the magazine should have a small circulation and that it should not go on too long."

How much longer?

"Three or four years, maybe. I would say that the normal life of editorial interest is about ten years."

And what then?

"I hope that the money will be gone," Sonnenberg said. "That it will be in people's pockets."

ANTHONY HADEN-GUEST

## UPDATE

*Mr. Peepers Has Been Released From the Clinic and Will Reappear Shortly.*

Photograph by Jonathan Becker.

### L.A. TELEX

# Nuts of The West

"THE LAND OF FRUIT AND nuts," perhaps the first one-liner ever coined to describe California, is actually true, according to *Sunset* magazine's latest *Western Market Almanac*. The almanac, which studies consumer tastes in the region, shows that Westerners buy more fruits and nuts than consumers in the rest of the country. Westerners also lead the nation in buying guacamole, brown rice, fruit drinks, hot sauce, apricots, mineral water, and herbal teas. "The buzzwords in the West," says the almanac's editor, Armand Schwartz Jr., "are 'nutritious,' 'fresh,' 'light,' 'healthy,' and 'ethnic.' "

*Sunset*, the 1.4-million-circulation Western-life-style magazine, publishes the almanac every two years; its findings are often hilarious. Westerners, for instance, like chunky peanut butter, while the rest of the country prefers the creamy kind.

Some of the statistics come as no surprise. The best-selling 1983-model cars in the West were all Japanese imports: the Honda Accord, Nissan Sentra, Honda Civic, and Toyota Tercel. The top four in the nation were all made in Detroit: the Oldsmobile 88, Ford Escort, Oldsmobile Cutlass Supreme, and Buick Regal.

Other statistics may come as a shock. The West has the highest number of college graduates per capita: 19 percent, compared with 18 percent in the Northeast and 16 percent nationwide. And the West has the highest number of book buyers per capita.

The West also has the highest percentage of theatergoers. When asked what leisure activities they had participated in during the last year, 21 percent of the people in the West said they had gone to the theater, compared with 17 percent in the Northeast and 16 percent nationally. It is a figure that even Armand Schwartz has trouble believing. "Maybe," he says, "Westerners just answer yes to everything."

JEANIE KASINDORF

### PRICES

HERE'S WHAT SOME traditional New York excursions cost these days:

☐ Tickets to the observation deck of the Empire State Building (Fifth Avenue and 34th Street), $2.75, $1.50 for children.

☐ Statue of Liberty Ferry to Liberty Island, $2, $1 for children.

☐ Circle Line cruise (when in season), $12, $5 for children.

☐ Central Park horse-and-carriage ride, $17 for the first half-hour (or less) and $5 for every subsequent quarter hour, plus tip.

### CHOW

# THE BIG CARAMBA!

FIRST THERE WAS CARAMBA! at Eighth Avenue near 55th Street: stylish white walls, pueblo shapes, serapes, and accents of hot pink. The menu was margarita slushes and Southwest-Mex food.

That was 1981. Then, in 1983, came another Caramba!, at Broadway and 3rd Street, and now yet another Caramba! is about to open, at Broadway near 96th.

The newest Caramba! is the biggest of all, seating 300 on three separate tiers. The ceilings are twenty feet high, and there are three working waterfalls. "I'd call this a colossal but intimate space," says Caramba!'s co-owner and architect, Paul Seaman, who was born in Arizona.

The new place's décor and menu are pretty much the same as its predecessors', but there are a few new touches: acoustical tile on the ceilings so there's less clatter, and four papier-mâché chili peppers, each three feet long, all mounted on a platform. "The peppers are portrayed in various stages of ripening," says Seaman.

The new Caramba! will be open daily from noon to midnight; dinner runs about $15 to $20 per person.

BARBARA COSYIKIYAN

### GALLOPING CONSUMPTION

# *Tiffany on the Cheap*

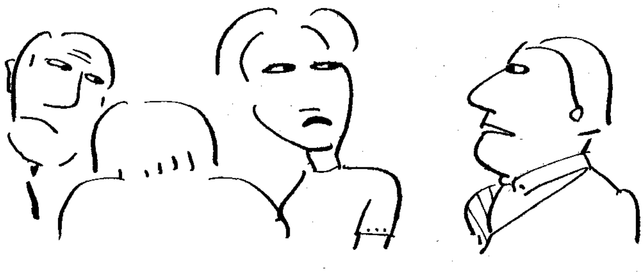
THE LAST TIME TIFFANY & Company held a sale, in 1955, Walter Hoving, chairman at the time, was clearing the store of its dowdiest stock, and staffers called it the Great White Elephant Sale. Thirty years later, Tiffany is finally ready for its second sale (from January 21 to February 2, at the Fifth Avenue store). This one will also have some discontinued and overstocked merchandise, but the promise of substantial reductions on top-quality accessories and knickknacks should make the Tiffany Look, for some, affordable at last.

The store won't reveal which items will be reduced or how great savings will be, but it is known that goods will come from all Tiffany departments, including silver, china, crystal, watches, and men's and women's jewelry.

The sale will be announced with one small ad in the *Times* the day before it begins. "We want to sustain the suspense," said a Tiffany P.R. woman, searching for an analogy. "I mean, you *expect* Halley's comet. . . ."

ERIC POOLEY

### PEN & PENCIL



*"No, thanks. I only do drugs with people I do business with."*

ANTHONY HADEN-GUEST

Photograph by Donal Holway.

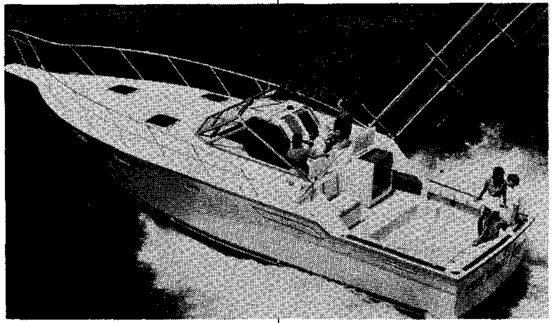
# RUTH RECOMMENDS

BY RUTH GILBERT

Blood Simple, *a hit at the New York Film Festival, is a brilliant, lurid thriller (page 51). It opens at Cinema 1 January 18. Bring somebody to clutch at.*

**'75TH NEW YORK NATIONAL BOAT SHOW'**

*The Tiara 3600 Continental (below) makes its debut with a myriad of other craft. The show runs through January 20 at the New York Coliseum.*

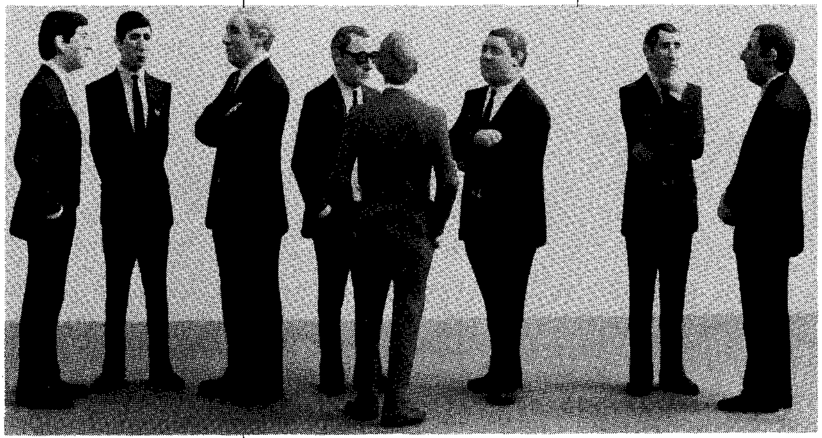


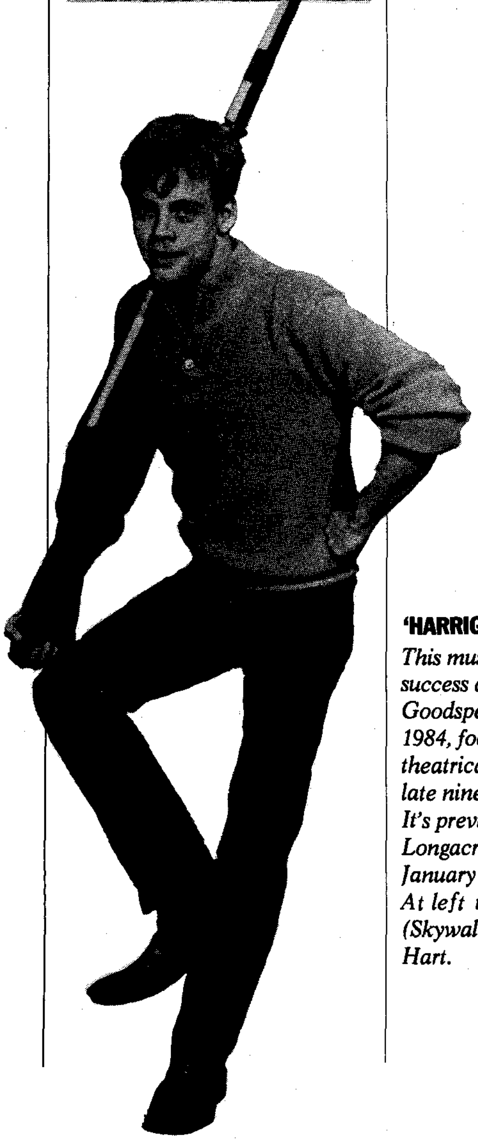
**'THE EXCHANGE STUDENT'**

*Neeta Puri stars as an Indian who comes to live with an American teenager and her family in the* CBS Schoolbreak Special. *It airs January 22 at 4:30 p.m. on Channel 2.*

**GIL KERLIN'S SCULPTURE**

*People are the subjects of these wood and plaster works at the First Street Gallery January 18 through February 6. Below is* Eight Businessmen, *three feet high.*





**'HARRIGAN 'N HART'**

*This musical, a huge success at the Goodspeed Theatre in 1984, focuses on a theatrical team of the late nineteenth century. It's previewing at the Longacre prior to a January 31 opening. At left is Mark (Skywalker) Hamill as Hart.*

**'NINETEEN EIGHTY-FOUR'**

*A movie of George Orwell's novel pitting the individual against the state opens at the Beekman and Cinema 3 January 18. It is the last feature film with Richard Burton, seen below with John Hurt.*

Photograph, bottom left: Susan Cook/Martha Swope Associates.

# The Apartment

## A Glimpse of the Soul of Middle-Class Life in a Building on the West Side

**BY MARILYN BETHANY • PHOTOGRAPHED BY BARBARA PFEFFER**

New York is a city that seems dedicated to the proposition that change is its own reward. *Plus ça change, plus c'est la même chose* may hold sway in Paris (and may explain why all those bored Parisians are scrambling to get apartments here), but New Yorkers thrive on novelty. New buildings, new restaurants, new styles, new art, new celebrities, new villains, new neighborhoods—all are embraced with such fervor that the relics of past enthusiasms are hardly noticed.

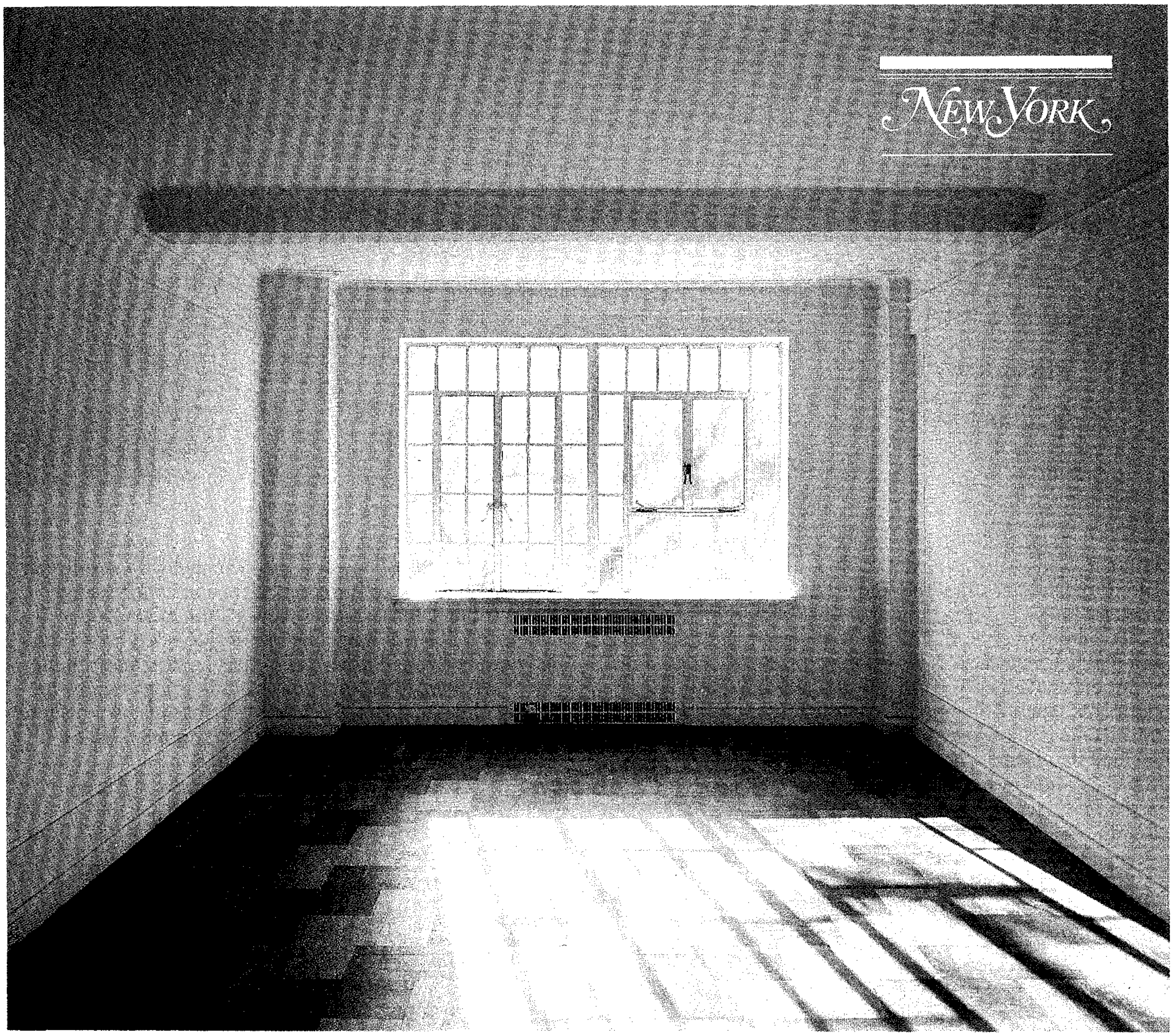
**A typical Upper West Side rental building, of apartments that vary in size but that all have identical sunken living rooms (opposite page), is the scene of our update on middle-class life in New York.**

Are New Yorkers really such skin-shedding zanies? Eight years ago, *New York* published a dozen photographs taken by Barbara Pfeffer of herself and some of the other tenants in her Upper West Side rental building, posed in their identical living rooms. More than a peek through the keyhole, the story, written by Joan Kron, offered a rare glimpse into the soul of middle-class life in New York. Pfeffer and her neighbors were selected not for any professional distinction or racial or religious characteristics, but simply because they all happened to rent in a particular middle-income high rise on a particular block.

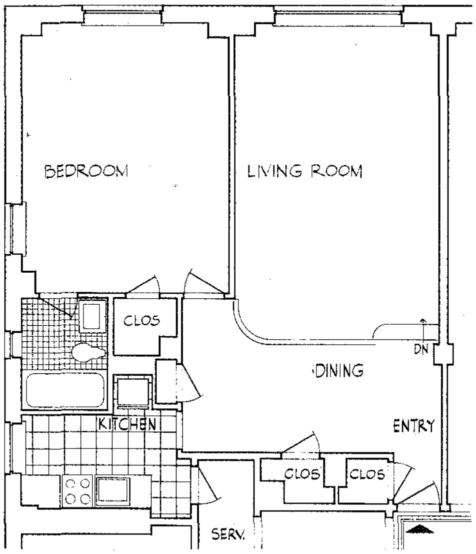
Now Pfeffer has gone back to see how everyone has fared. The current occupants of nine of the dozen original apartments agreed to be photographed. We are renewing acquaintance with six and meeting three—replacements for tenants who have moved.

And what did we find? A surprising degree of continuity. Not that the passage of time has left these lives untouched. In the

Floor plan by Louis Muller William Murphy Architects. Photographs by Peter Aaron/ESTO.



past eight years, nearly every one of the original tenants has tangled with at least one of life's more implacable threats to happiness—retirement, death of a loved one, divorce, marriage, sexual betrayal, and even success. But they've weathered these upsets with extraordinary grace—or perhaps the right phrase is "ordinary grace."



**The apartments range from a three-room to a six, and rent from around $480 to over $900.**

One shared trait of the people in this sample is that they live in a building run by a company with a rather old-fashioned, paternalistic approach to rental properties. Periodically, Rudin Management asks its tenants in good standing whether their current apartment still meets their needs; if not, Rudin tries to find a better match within its 23 buildings. Obviously, it is in Rudin's interest to keep its tenants on the move—every time a rent-stabilized apartment is vacated, the rent can be raised. But of all the ways landlords try to churn tenants, this is by far the most humane. Ultimately, it seems to be a stabilizing rather than a disruptive influence. Most tenants opt to stay put. After all, for a change of scene they can always go out to a new restaurant in the neighborhood.

**THEN**

AN APARTMENT

OCCUPIED BY A

SINGLE MOTHER

AND HER KIDS . . .

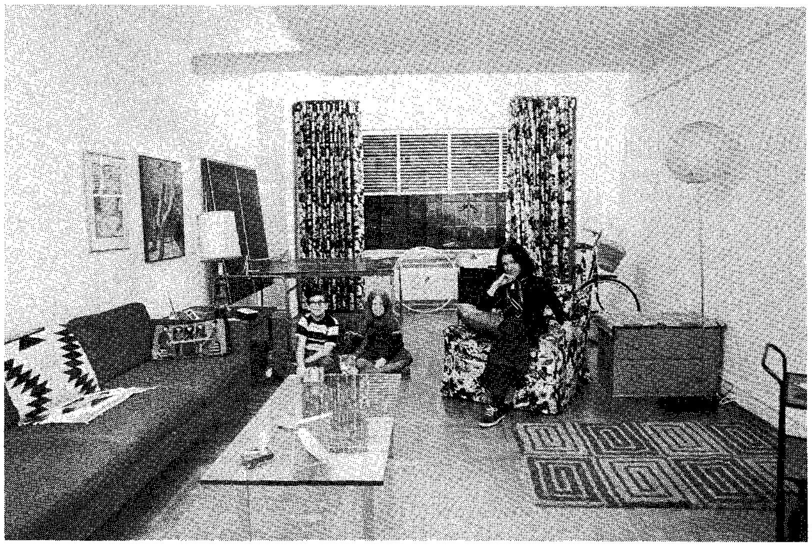
**NOW**

IS HOME TO A

WHOLE NEW CAST

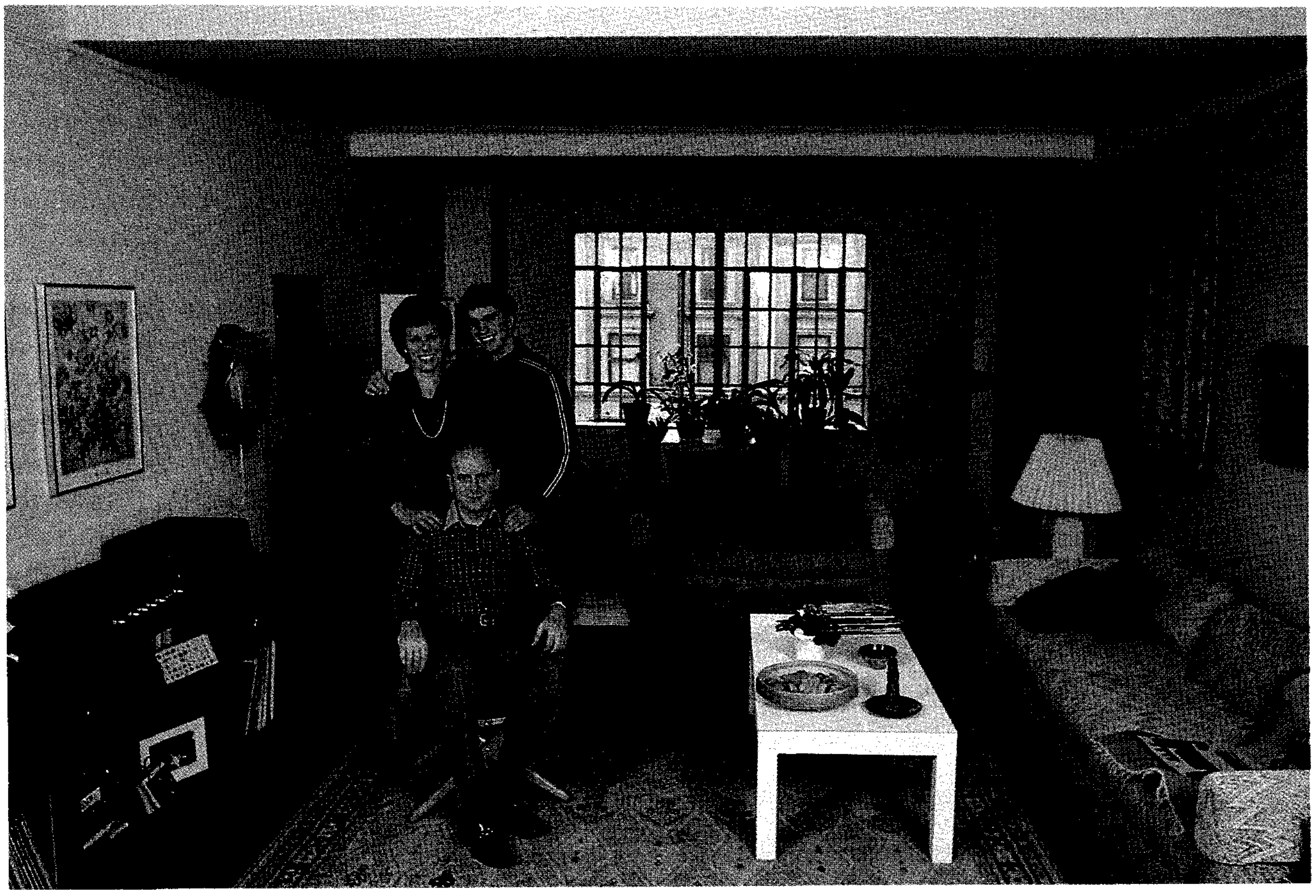
OF CHARACTERS.

OR IS IT?



AT FIRST GLANCE, IT APPEARS TO BE A WHOLE NEW PLAY. The props are all different, and the cast of characters—a mother, daughter, and young son—has been replaced by a father, stepmother, and grown son. But there is a constant, and that is Daniel Greer, now twenty years old. At the time of our original story, in 1976, his mother, Amy, had already hatched a plan to move her family to Denver. But by the time the move actually took place, it had been decided that Daniel should stay behind and that his father, Martin, should move back into the apartment, with his new bride, Mary, to resume the rearing of his son. The determining factor: Daniel was attending the Hunter College High School and his mother despaired of his getting a comparable education elsewhere.

"We had some rough times," recalls Mary Greer, 43, an assistant to a vice-president at Young & Rubicam, "but things have worked out just fine." Daniel, who at thirteen belatedly discovered Judaism, has become increasingly observant and conservative. Now a student at Cooper Union and living at home, he has decided that he would like to observe the kosher laws. Mary, a Roman Catholic, says, "We worked it out. I cook certain things I know he can eat, then he fills in the blanks. He has his own dishes, but he compromises a little on the finer points. He's a terrific kid." With a terrific stepmother.



**THEN**

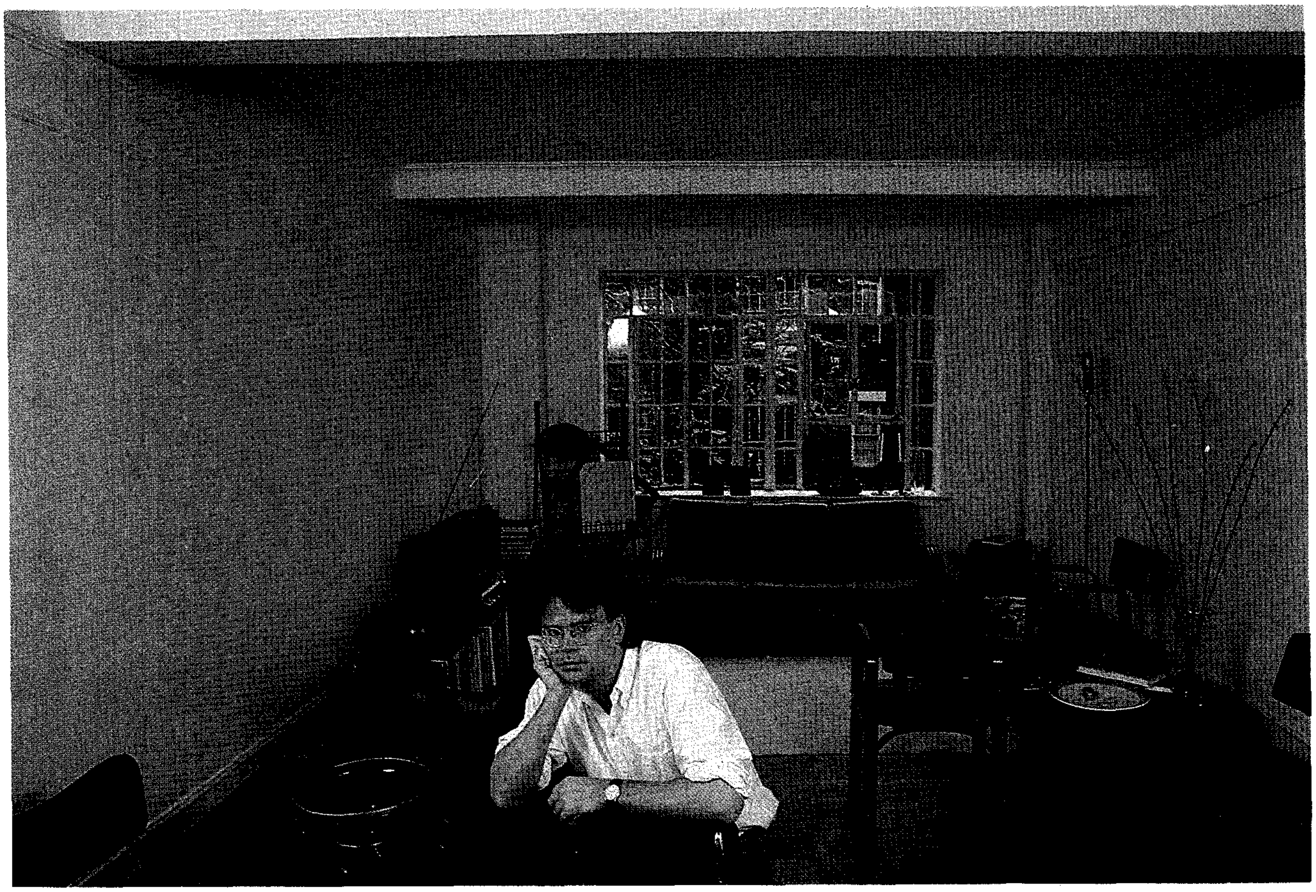
SHE LIKED IT FOR THE SUN, THE QUIET, THE THICK WALLS, AND THE GOOD KITCHEN. . . .

**NOW**

HE LIKES IT BECAUSE HE CAN ENTERTAIN AS MANY AS 50 PEOPLE IN A PINCH.

FOUR YEARS AGO, STEPHEN MCNABB, 28, WAS PERFECTLY happy with his studio apartment on Central Park West and perfectly happy with his $350-a-month rent. But then the company that runs the building, Rudin Management, got in touch with him and asked if he wouldn't like to move into a one-bedroom around the corner for just $135 more. "My rent would have gone up $40 or $50 anyway if I'd signed a new lease on the studio," says McNabb. "So I figured, why not?" Now contentedly ensconced in the one-bedroom apartment formerly occupied by attorney Barbara Dill and her grand piano, McNabb sees the benefits of the added space, particularly when he entertains. "I've had 40 or 50 people in this apartment," he says. "It's a little crowded, but not terrible."

For McNabb, a production editor at Ballantine Books—a job he describes as having a "glamour quotient of about zero"—the Upper West Side is a nice place to live, but he wouldn't want to have to go out up there. "I would go out downtown, regardless of where I lived. I go to the Public Theater a lot, and to the clubs and restaurants." He also buys his furniture downtown, primarily at Depression Modern on Sullivan Street, where he got his dining chairs and the two red-lacquer armchairs in the living room. But he found his classic fifties coffee table with the lazy-Susan top at an antiques store on Columbus that was going out of business. It had a scratched blond finish, which he painted black. "Although it probably decreased the value considerably," he says, "I just couldn't see living with anything that reminded me so much of my parents' bedroom set."



**THEN**

SHE WAS A FREE-LANCE PRODUCER OF COMMERCIALS WITH A LIVE-IN LOVE . . .

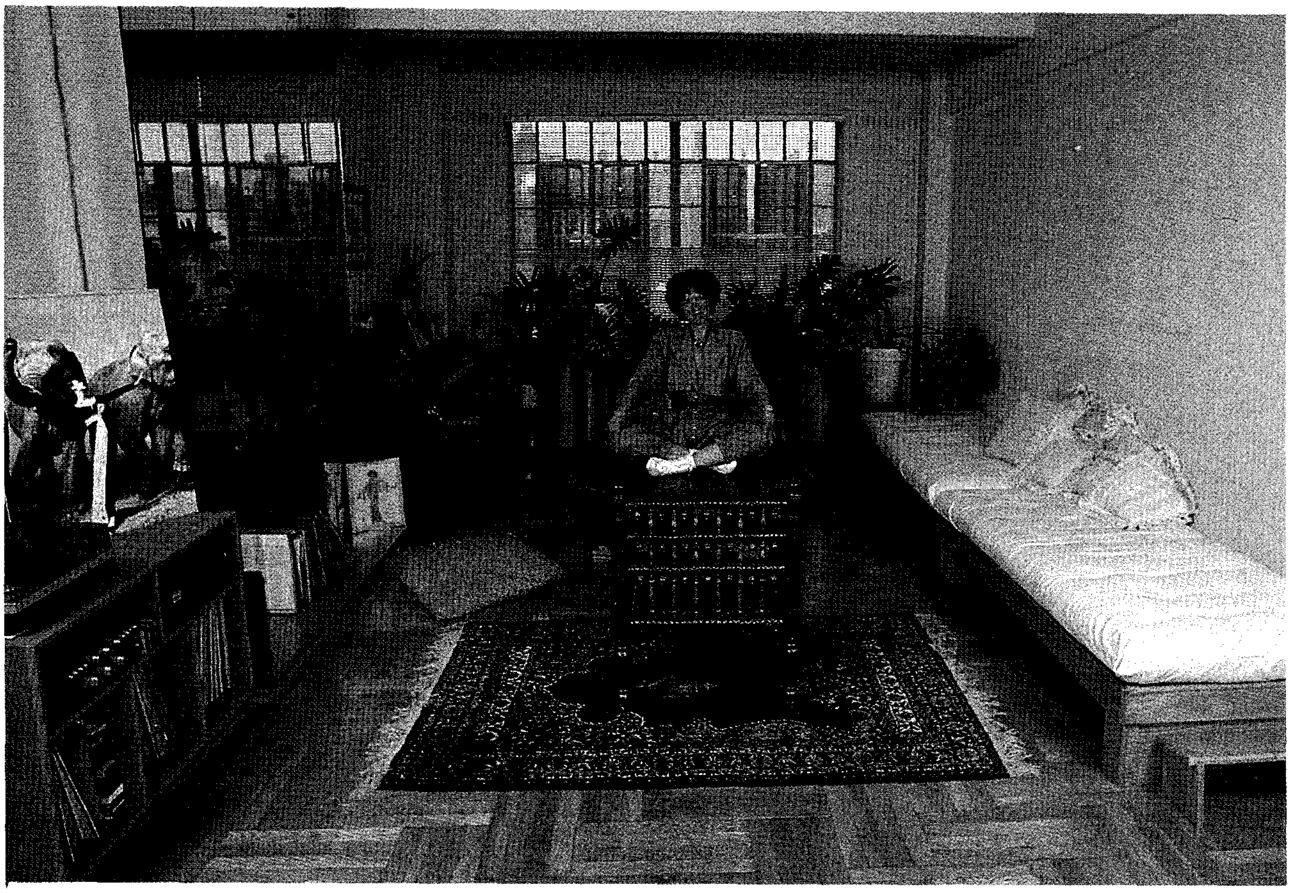
**NOW**

BUT SINCE HE'S DEPARTED, SHE'S FOUND HAPPINESS IN FRIENDS AND WORK.

FOR JILL PAPERNO, THERE IS NO TIME LIKE THE PRESENT. A year ago, she was considering leaving the city altogether. The subways had got to her, and then her hairdresser was shot—caught in the crossfire between two warring gangs right in the neighborhood. "But then this opportunity came along," she says. "This opportunity" was the Rudin company's offer, shortly after this picture was taken, to give Paperno an apartment with a view of Central Park in another building it manages—for double the rent. "It's still a good deal," Paperno says. And the move has made her rapturously happy. "For the longest time, my attitude was 'I've got an apartment, and I'm not letting go.' But now I realize that we're in New York to be prosperous. There's got to be a time for champagne, caviar, and cabs."

Since Paperno was photographed in 1976, she has taken a staff job as a television-commercial producer with Dancer Fitzgerald Sample, and her live-in relationship with Roland Parkins, a musician, has come to an end. Now, she says, "instead of concentrating everything on one person, I've broadened my base. I feel good about it." She also feels good about the advertising business. "It's become an open door, where it used to be a trap. So many people from advertising are crossing over into writing novels and making feature films; then they're coming back to advertising."

But Paperno reserves her greatest enthusiasm for the neighborhood. "There's a very European feeling to Columbus Avenue now," she says. "People get dressed up on the weekend and parade up and down the avenue, hoping to run into friends. It's like the Champs Elysées."

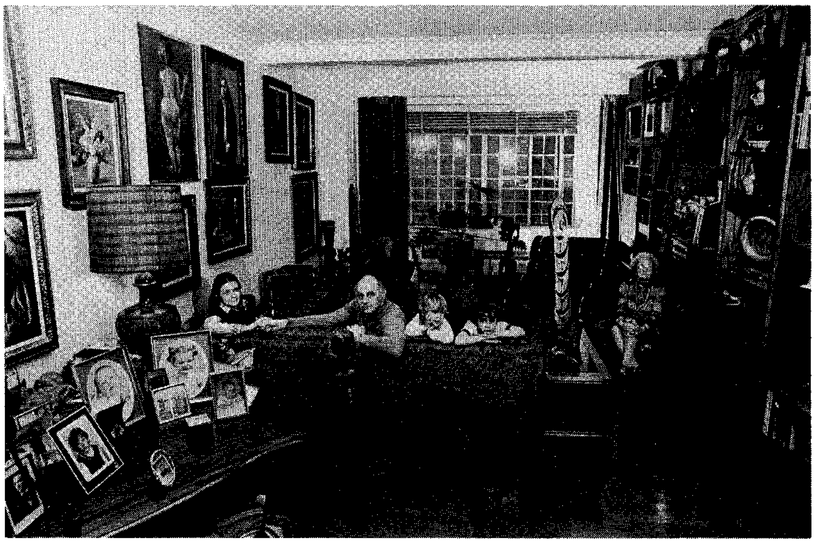


**THEN**

A TEAM OF PSYCHOTHERAPISTS LIVED IN A SEA OF SENTIMENT . . .

**NOW**

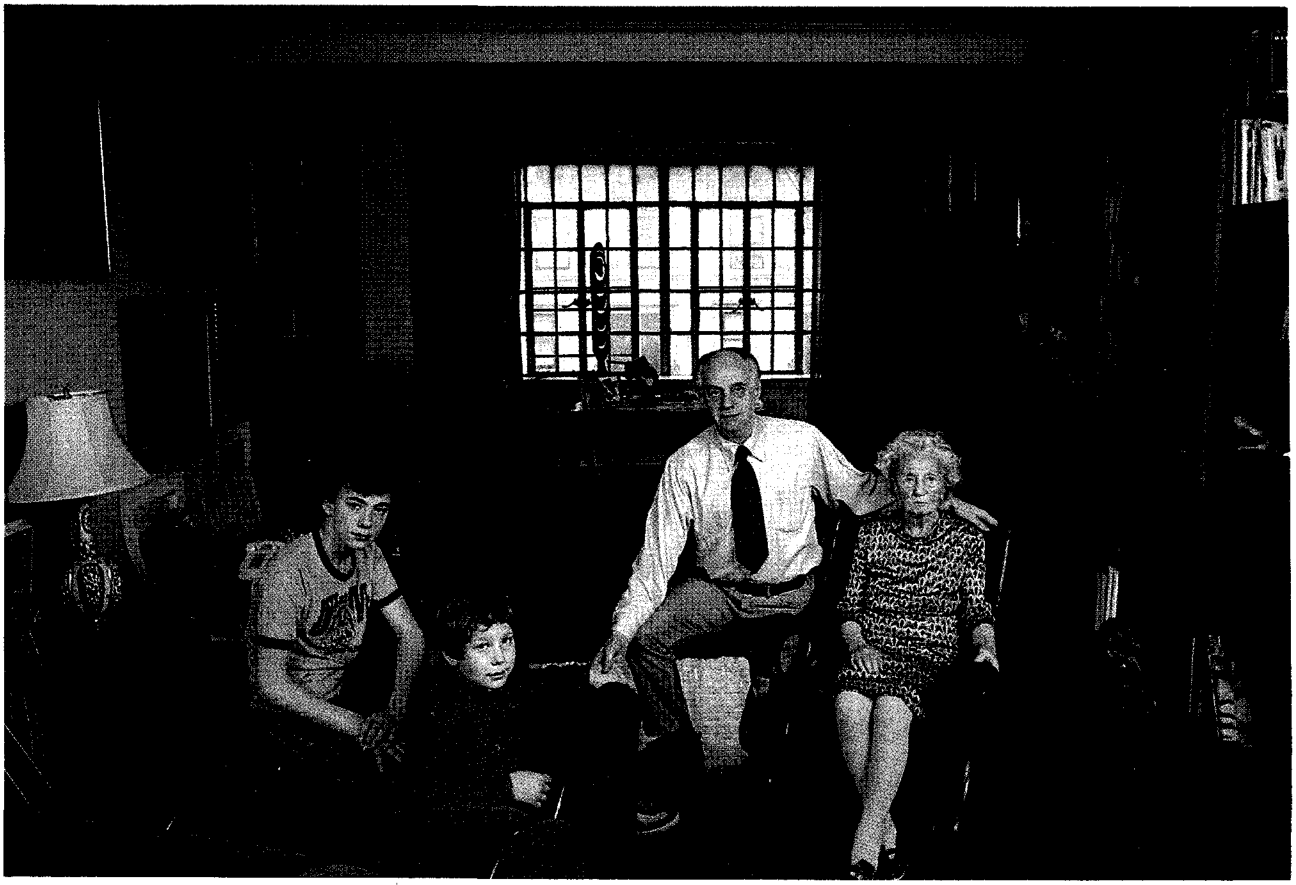
AND THOUGH THE ROOM HAS CHANGED LITTLE, HE'S GOING IT ALONE.



WHAT'S WRONG WITH THIS PICTURE? "SHE LEFT ABOUT A year after the story," says Dr. Robert Ellenbogen, a psychologist, of his former wife, Leslie. Otherwise, little has changed *chez* Ellenbogen. The doctor's mother, Joan, 85, who happened to be visiting the day the original photograph was taken, moved in shortly after her daughter-in-law moved out, to help care for Benjamin and Joshua, now 12 and 14 and students at Columbia Grammar & Preparatory School.

Leslie Ellenbogen took the sofa, and it has yet to be replaced. In fact, Dr. Ellenbogen, 58, seems a bit confounded by the passage of time: "Tell people not to buy Moroccan-leather hassocks," he says, galled that his have worn out after more than a decade of boyish assaults. Ellenbogen is less than enchanted with the recent "improvements" on Columbus Avenue. "Everyone has acknowledged the increasing narcissism and self-centeredness in society, and that has been reflected in the neighborhood," he says. "It used to be friendly, warm, and family-oriented. Now it seems hostile and cold." And "I don't care for the people who seem to be attracted by the Gucci-type shops. 'Arrogant' is the word I would use."

Ellenbogen *does* concede that there have been some solid advances in the old neighborhood: "Central Park's been worked on a lot, and both museums—the Met and the Natural History—have been improved." But he saves his highest praise for continuity: "We're lucky the West Side has lots of good schools. The excellence of the private schools is an anchoring point for the neighborhood."

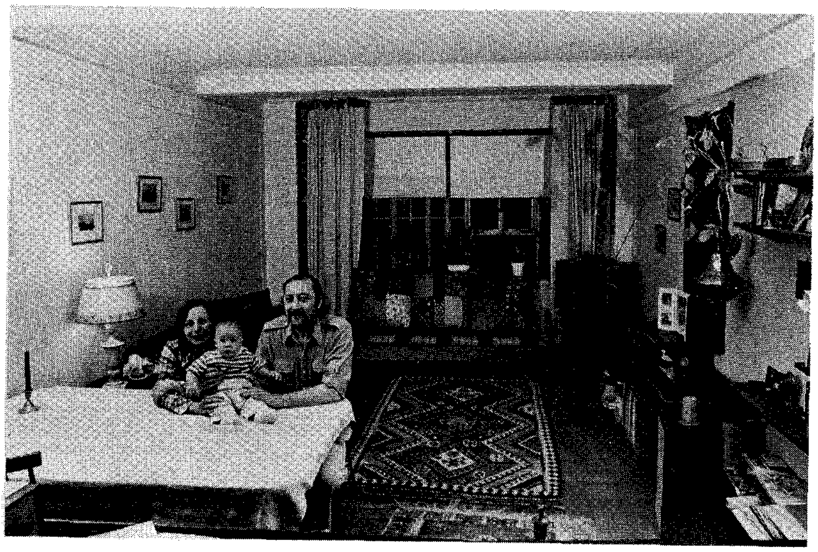


**THEN**

THEIR MÉTIER WAS
PRIMITIVE DESIGN—
KILIMS, BATIKS,
AND QUILTS. . . .

**NOW**

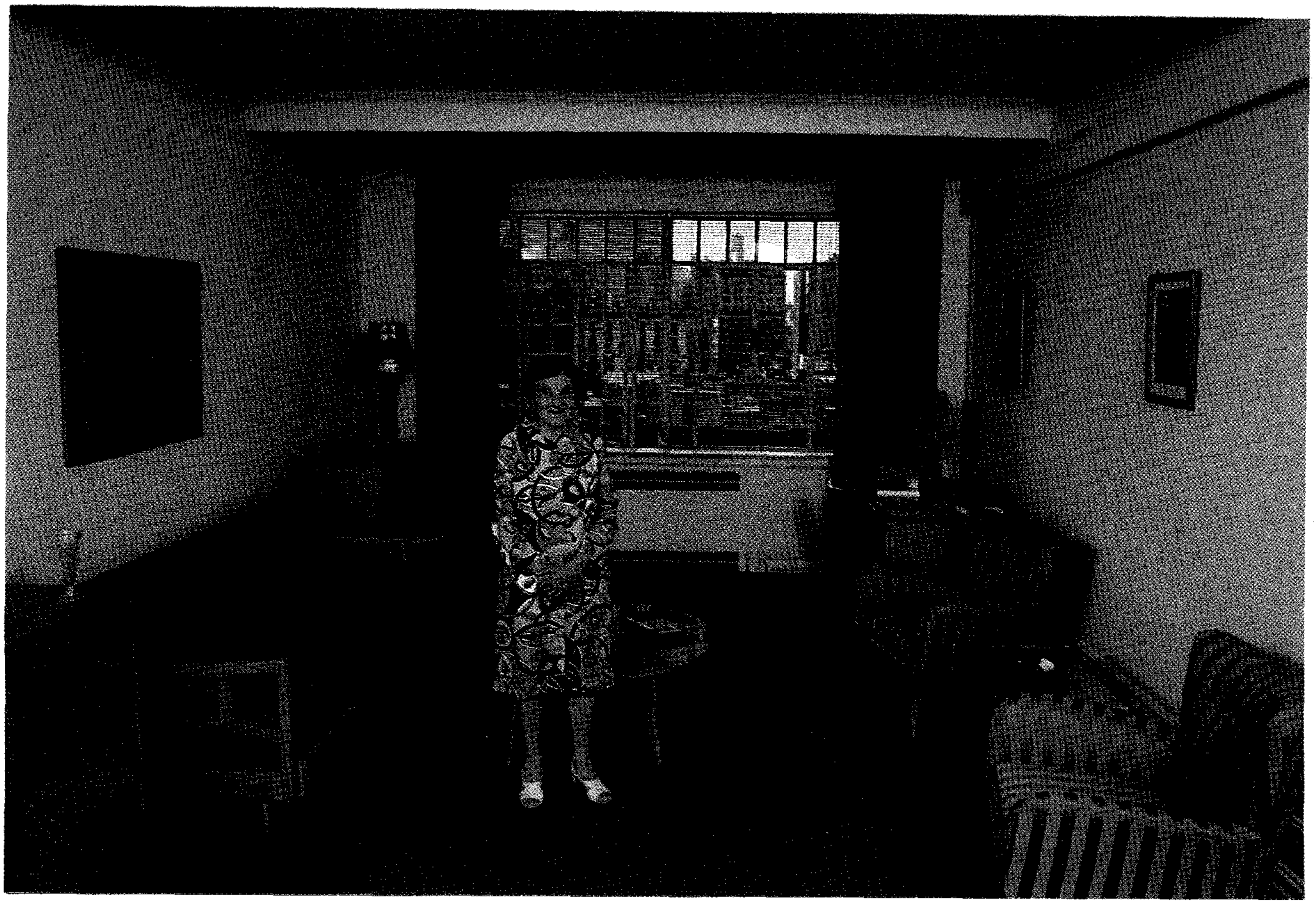
THE NEW OCCUPANT,
A DYED-IN-THE-WOOL
MODERNIST, HAS
FIFTIES FURNITURE.



GOLDA SENZER AND HER BLOND SWEDISH-MODERN furniture moved into the building eight and a half years ago—the very week, in fact, that our original story hit the newsstands—taking over the one-bedroom apartment that had been vacated by Linda and Cengiz Güyer and their baby son, Shan. While the Güyers sought greener pastures in Virginia, their old apartment represented greener pastures for Senzer, who moved to the West Side from the Fort Tryon area farther uptown. "I had a nice apartment there, but the building and the neighborhood had become run-down," she says. "Still, it wasn't easy for me to make a decision to increase my rent by five and a half times"—to $348 per month. By now, it's risen to $477.41. ("I'm still supposed to have a bargain," she says. "A Manhattan bargain.")

At least she didn't face a big redecorating job. She had purchased her furniture in 1953 through a relative who worked for an importer. A self-confessed "fusspot," she has maintained the birch-veneer imports so scrupulously that, more than 30 years later, they look as if they had just been uncrated. When not fussing on the home front, Senzer, who is in her sixties and emigrated from Vienna shortly before World War II, volunteers as a social worker at Roosevelt hospital. "When I retired from social work, I was so happy," she says. "I thought I would never work again. But in six months, I got so bored."

Although Senzer sees the new prosperity on Columbus Avenue as "a plus," she also finds it a bit baffling. "How much more can this avenue take?" she asks. "Restaurants, boutiques! Nobody is eating at home anymore."



**THEN**

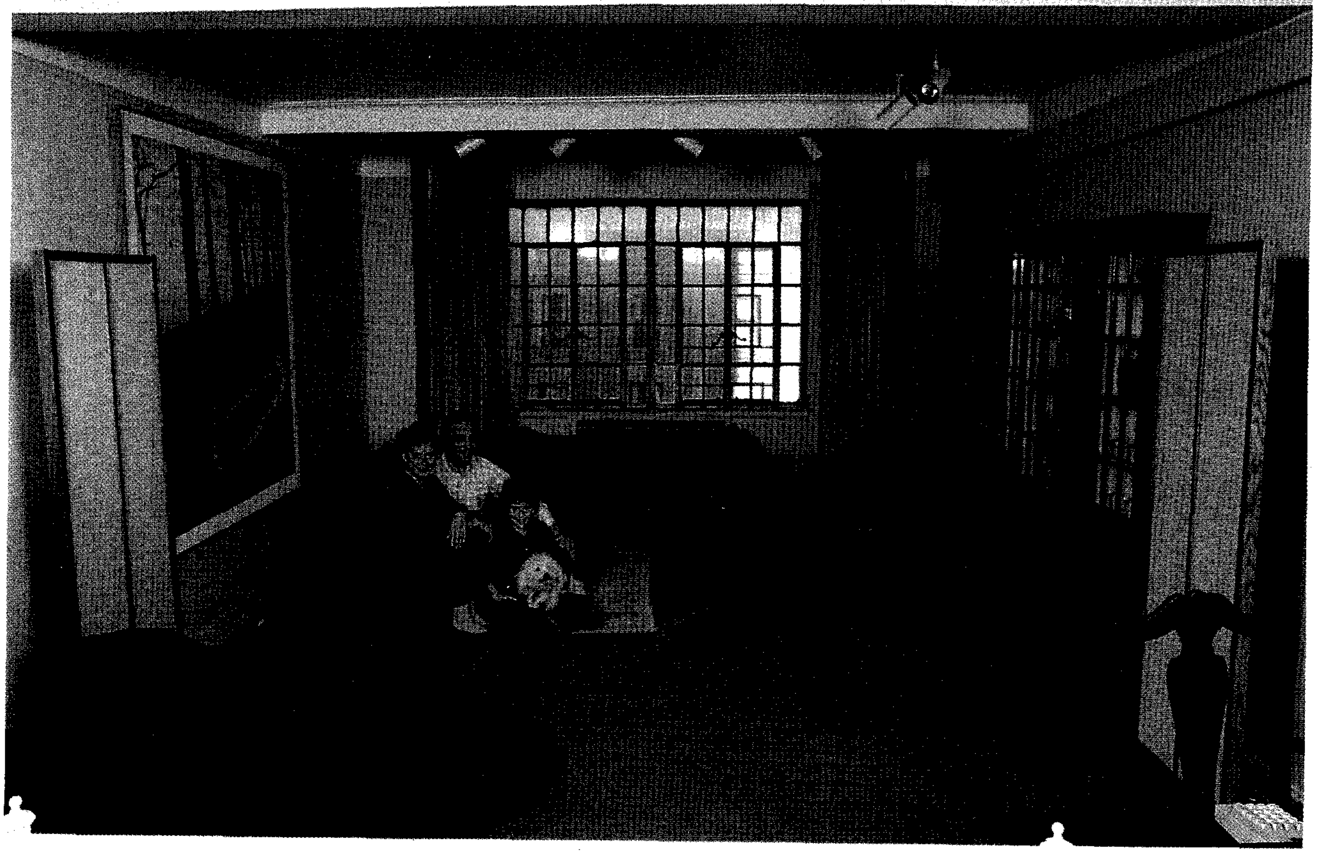
SHE DEFERRED TO
HIS PREFERENCE FOR
ITALIAN-MODERN
FURNITURE. . . .

**NOW**

THEIR ONLY
COMPLAINT TODAY IS
THAT THE STUFF
IS WEARING OUT.

ALL HAPPY FAMILIES ARE NOT ALIKE. EACH, IT SEEMS, HAS its own way of maintaining its precarious state. Janet and Stephen Rotter's, for example, might be called Enlightened Indolence. Since our first story, Stephen, 44, has gone from being a young associate film editor to scaling the summit of his profession (he shared an Academy Award for editing *The Right Stuff*). But he and Janet, 41, have resisted the traditional symbols of success. They haven't moved, nor do they plan to. They haven't renovated or even redecorated. They haven't bought a place in the country. "The kid got bigger, and the dog got smaller," says Janet, referring to Zoe, now ten and a fifth-grader at the Walden School, and to the late Grendl, an English bulldog, whose paws are being filled by Sally, a bichon frise.

Marching in place doesn't trouble the Rotters. For whatever reason, their lives work, and they seem to have a healthy respect for the delicacy of that equilibrium. "Like so many couples in the film industry, one of us provides the center," says Janet, who years ago was an arts editor at *Glamour* magazine but who professes indifference to resuming a career. "Somebody's got to create a sense of permanence." Stephen's work kept him in California for 18 of the past 24 months—during which time Janet, Zoe, and Sally flew to the Coast to visit him every four weeks or so. Why not just move out there? "There is more work there," Stephen admits. "But the film industry is always up and down, and New York is a better place to be unemployed. How many laps can you swim in your pool? But a walk down Columbus Avenue—you never get tired of that."

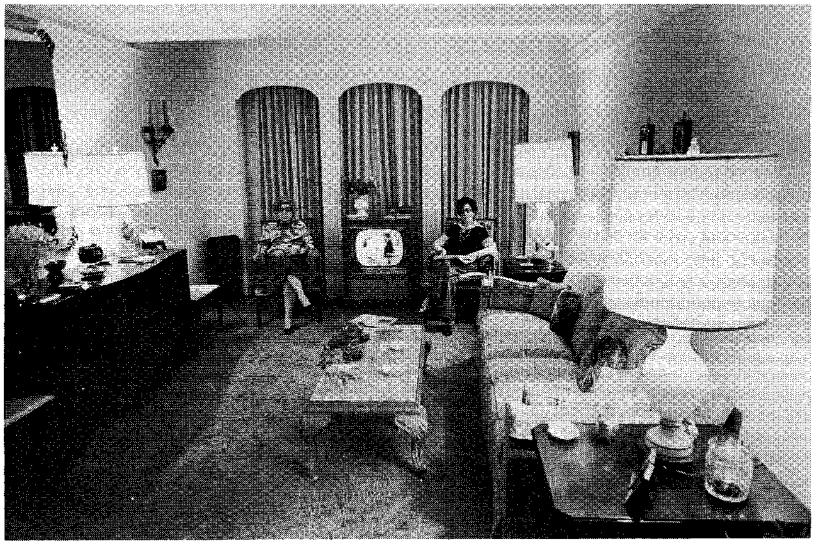


**THEN**

VIRTUALLY ALL OF THE BRIC-A-BRAC WAS FROM THEIR TRIPS ABROAD. . . .

**NOW**

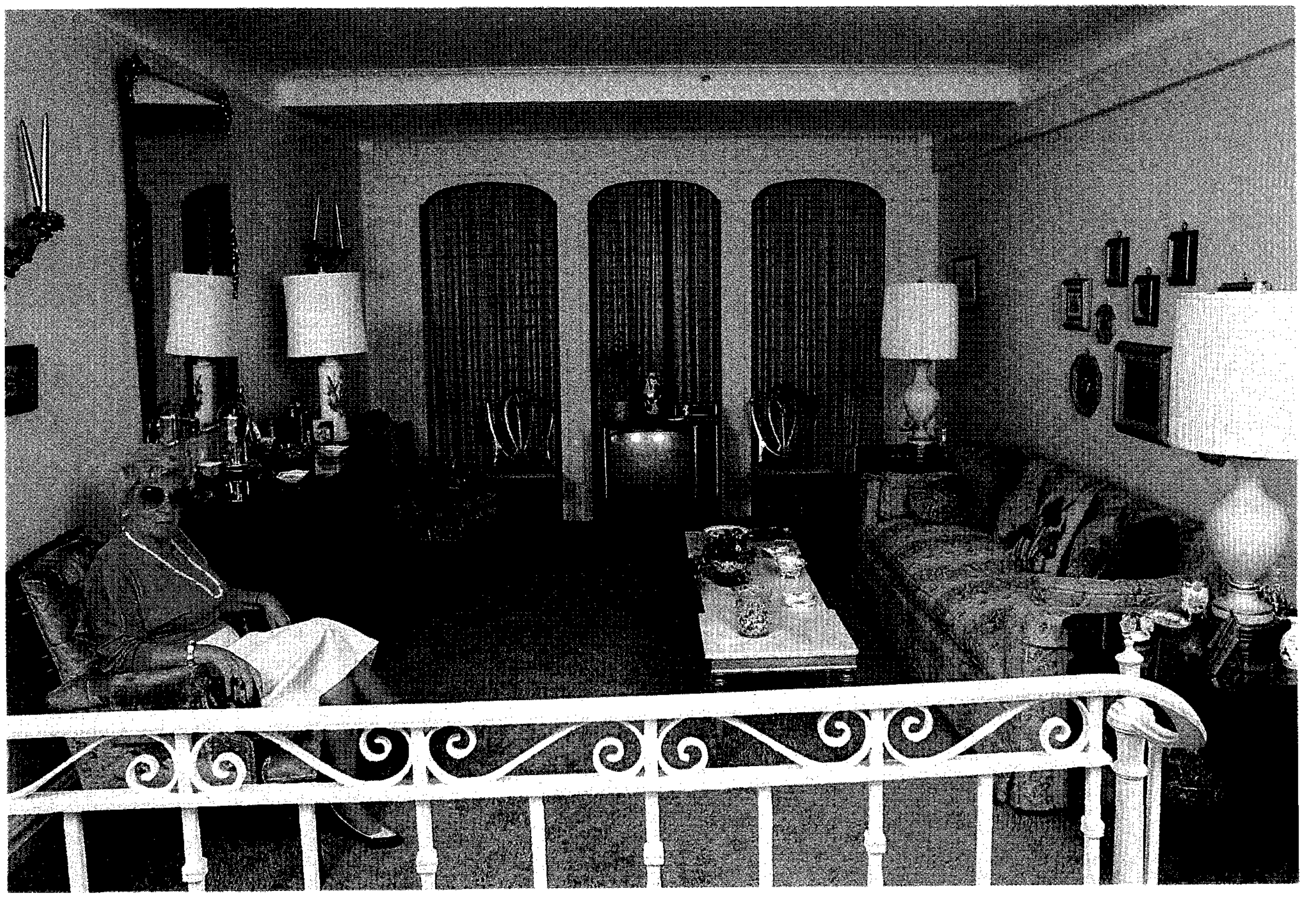
SHE, RECENTLY RETIRED AND ON HER OWN, STILL HAS THE WANDERLUST.



ROSALIND HUTNER IS RARING TO GO. ON THE LAST DAY OF 1984, she ceased to be a member of the work force, retiring after an undisclosed number of years ("I don't want to give my age away; just say it was most of my adult life") as administrative assistant to the head of a shirt company. Since the death of her sister Ada in May 1983, she has lived alone in the apartment they shared for nearly 30 years. And though she misses her sister terribly—"I'll never stop mourning her"—she is "very excited" about what the future holds. "I'm not at all nervous about filling my time," she says. "I can always pick up and go. And maybe I'll do something in the way of volunteer work."

Now that she has the time, in fact, she intends to do some long-needed refurbishing of her apartment. Since the first photograph was taken, the coffee table has been replaced, as have the lampshades and a pair of chairs. New carpeting and curtains are on the agenda.

Hutner still entertains, bringing in cold cuts from a deli on Broadway, bypassing the chic new take-out places on Columbus Avenue. But Columbus gets her restaurant business. "During the week, I cook for myself, but on the weekends, forget it. My friends and I go out for dinner on Saturday, brunch on Sunday." She also plans to take some trips—she has a sister in Florida, a sister in California. But she wouldn't consider moving, even though she'd like to have a more modern kitchen and bath. "I used to do all my chores downtown," Hutner says. "Now I'm looking forward to getting to know the neighborhood."

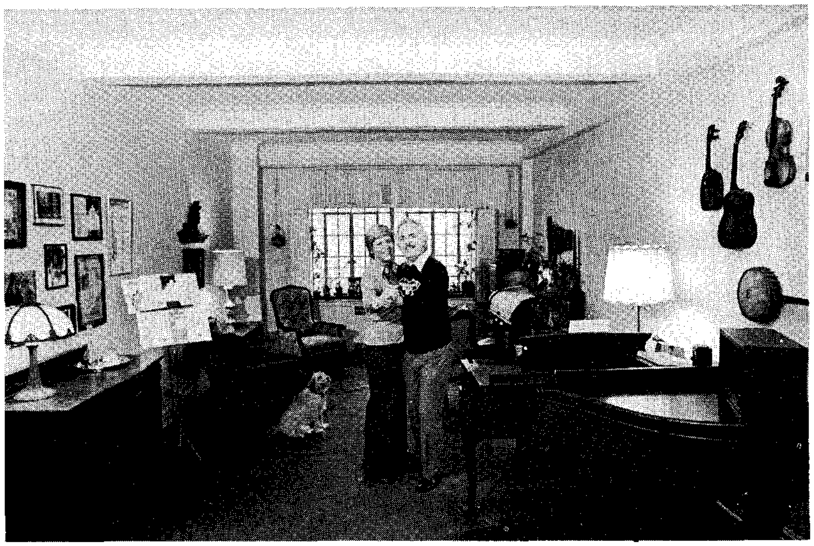


## THEN

THEY WERE PURE SHOW BIZ, FOREVER KICKING UP THEIR HEELS. . . .

## NOW

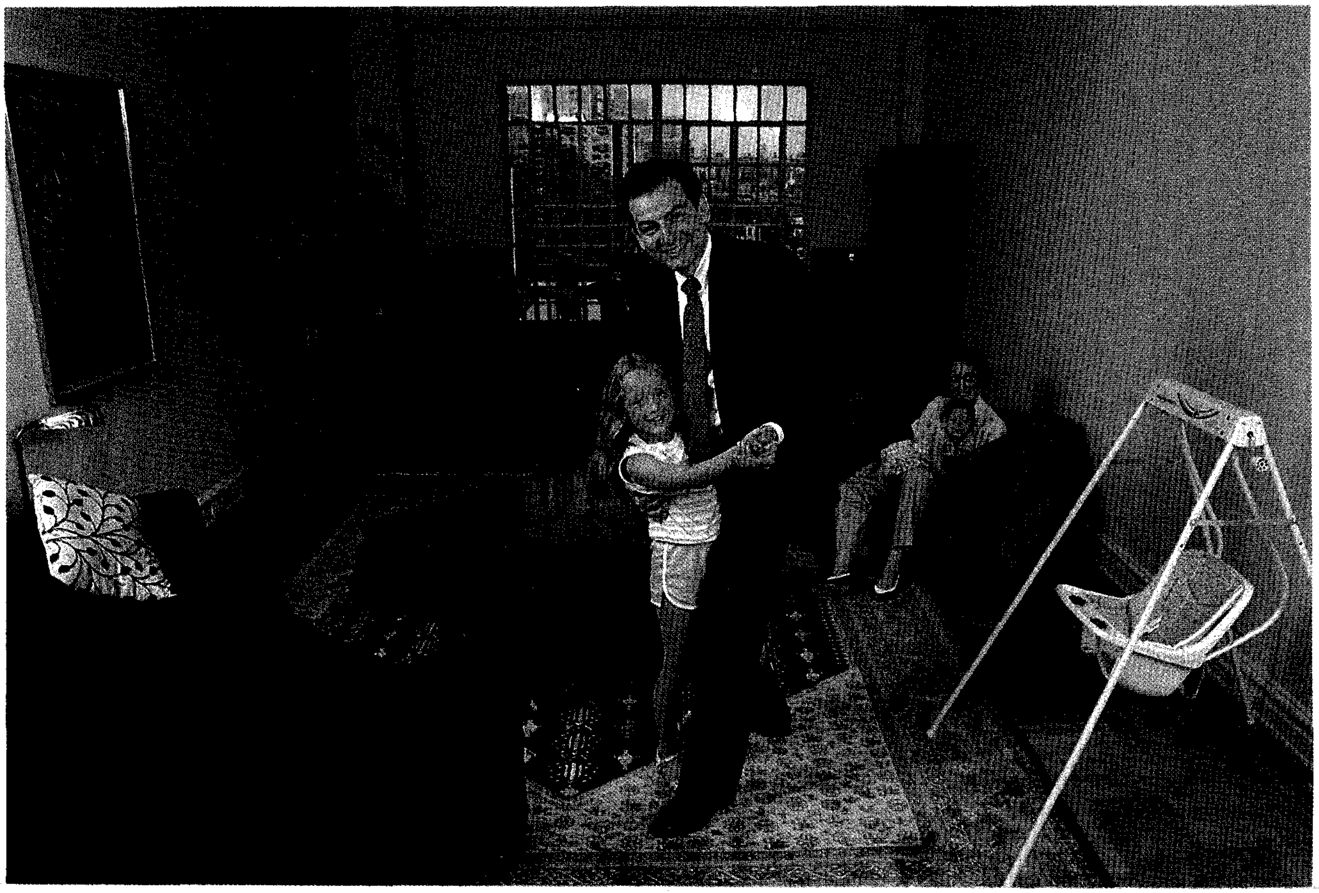
THIS PAIR MAY SEEM STRICTLY BUSINESS, BUT, IN FACT, THE BEAT GOES ON.



IF HANK AND NANCY BEEBE, A SHOW-BUSINESS COUPLE, were the quintessence of the old West Side, then Betsy and Arthur Iger, who moved into the Beebes' apartment four years ago, when the older couple retired, are paradigms of the new. Composer-writer Hank (*Tuscaloosa's Calling Me, Hellzapoppin*) and former actress Nancy had raised two daughters in the apartment, where they'd lived for twenty years. Now the Igers are raising *their* daughters, Catherine, eight, and Amanda, fifteen months, there.

The essential difference, however, lies in the way the couples make their livings. Though the Igers vehemently deny yuppie status ("Yuppies vote for Reagan and snort cocaine," Arthur protests), they are around 40, urban, and decidedly professional. Arthur, a vice-president at Prudential-Bache, "designs financial products." And until the birth of their second daughter, Betsy was an assistant vice-president at Citibank. Damning evidence. And yet, residual signs of sixties liberalism cling to the Igers like barnacles. For example, when Arthur was offered a promotion that would have meant moving the family to California, Betsy's response was sorely lacking in corporate-wife avarice: "Sure, I'll move anywhere. As long as it's on this street."

A tough-minded observer of the changes in the neighborhood, Betsy contends that "Columbus Avenue used to be dirty and dangerous; now it's crowded and expensive. But don't believe those sentimental TV news stories about the wonderful old stores that have been driven out by higher rents. Most of what has had to go was filthy and full of junk."

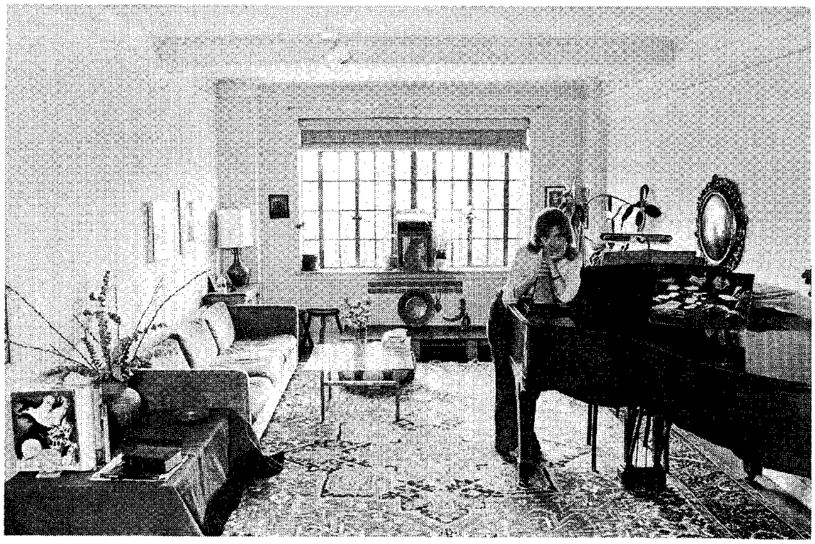


## THEN

SHE HAD A
HANKERING FOR A
MORE SPACIOUS
APARTMENT, AND . . .

## NOW

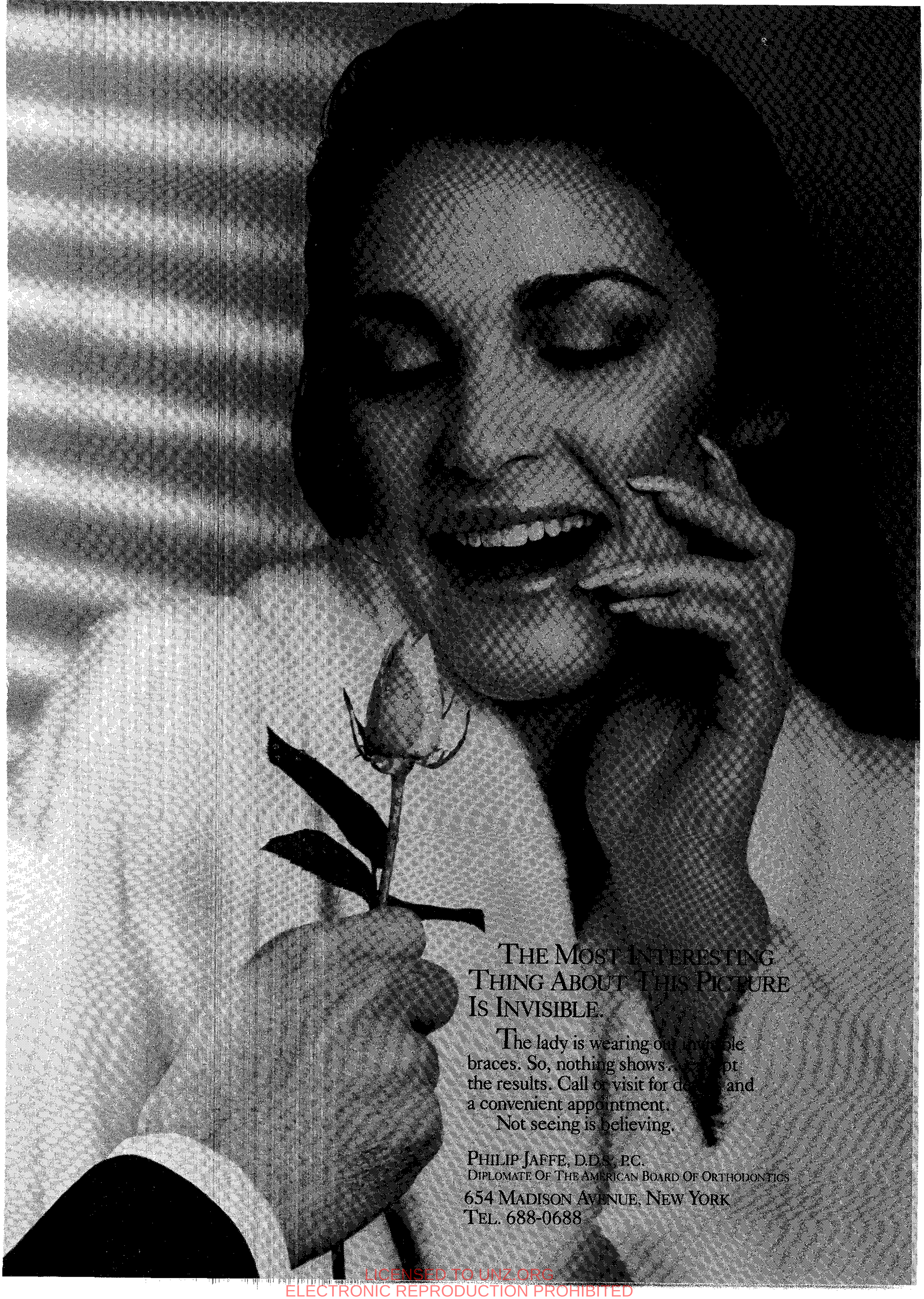
SHE GOT HER WISH,
BUT SHE'S SHARING
THE BOUNTY
WITH HIM.



**EIGHT YEARS AGO, BARBARA PFEFFER, OUR** photographer, was happily single and living in a three-room apartment. Today, she's happily married and lives in a five. She met Carroll Calkins, a senior staff editor at Reader's Digest books, at a party four years ago, and the next day he called and asked her to have lunch. "Lunch?" she recalls thinking. "That's a fresh approach." Three weeks later, he gave up his apartment, put his paraphernalia in storage, and moved in with her.

"I had no drawer space at all for him," Pfeffer says. So they applied to Rudin for a bigger apartment, and six months later, the newlyweds gave a big "yard" sale in the building to dispose of everything "we both didn't love." Among the things that survived the purge was his collection of glass electric-wire insulators. "When we go to people's houses for dinner, we give them an insulator," she explains.

"If your life is empty and you're unhappy, you are not going to meet anyone," says Pfeffer, a veteran of the singles wars. "I had a very exciting professional life. I had a lot of dates. I was perfectly reconciled to being single." In fact, when she met Calkins, she had been feeling better than she had in a long time, having recently conquered a lifelong two-pack-a-day smoking habit and taken up long-distance biking. But, admits Pfeffer, married is better. "Our relationship is wholesome and positive. It's amazing that something like this can happen in the eighties in cynical, complicated New York." ▬



THE MOST INTERESTING THING ABOUT THIS PICTURE IS INVISIBLE.

The lady is wearing our invisible braces. So, nothing shows... except the results. Call or visit for details and a convenient appointment.

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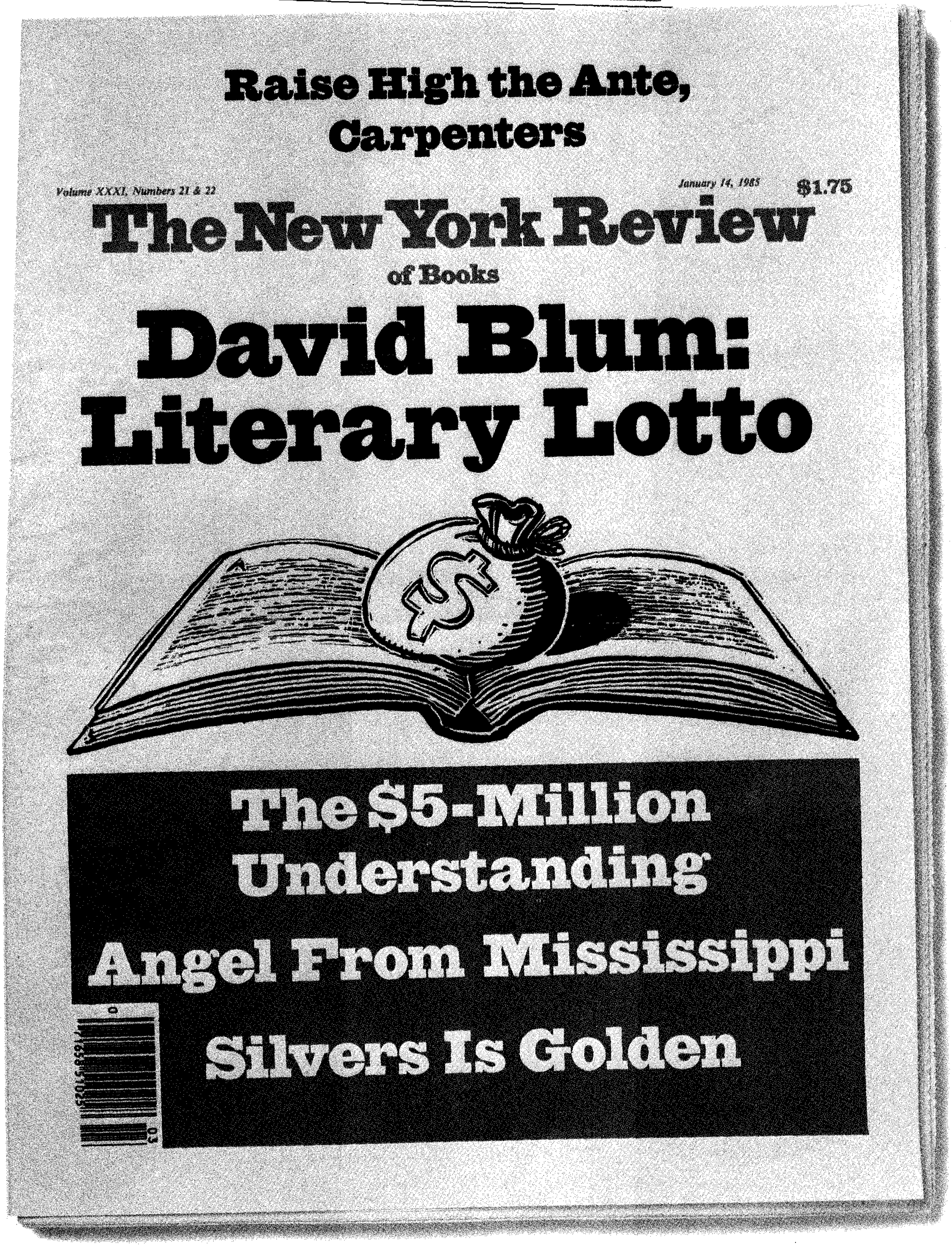


Raise High the Ante, Carpenters

Volume XXXI, Numbers 21 & 22

January 14, 1985

$1.75

The New York Review of Books

David Blum: Literary Lotto

The $5-Million Understanding

Angel From Mississippi

Silvers Is Golden

Illustration by Peter Kuper.

# **THE WINNERS:** *For over $5 million, Mississippi newspaperman Rea Hederman got the country's leading intellectual journal. The* Review's *founding editors will take away more than $500,000 apiece.*

*The New York Review of Books* is the magazine that answers the question, "Who wrote a book in collaboration with one of his wife's brothers, claimed that her other brother had threatened to kill him, and exhorted Americans to send out their best men to the Philippines?"

That and nineteen other questions turned up in the Christmas issue of the fortnightly journal of essays and opinion, making up its first-ever Christmas quiz. The prize—for the person coming closest to answering all the questions—was nothing less than *both* volumes of Henry James's criticism in the Library of America edition. That might not seem such a great deal to those of us accustomed to Ed McMahon and the American Family Publishers' $10-million prize, but to the 120,000 subscribers of the *Review,* 28 percent of whom are educators and 72 percent of whom went to graduate school, it's as imposing a coffee-table prop as *The New York Review of Books* itself.

The *Review* has always prided itself on being a journal that challenges its readers. It began in 1963, during the dark days of a 114-day New York newspaper strike, when readers in the city and beyond were suffering the absence of *The New York Times Book Review.* Ever since, the *Review* has grown and prospered as the leading intellectual forum in the United States.

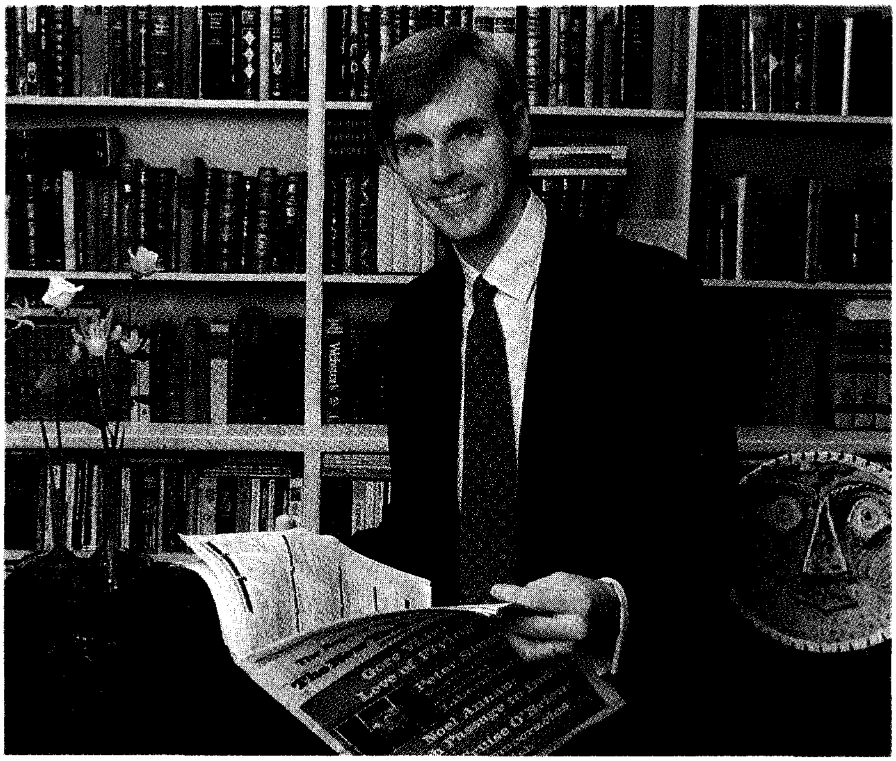
Unlike most of its brethren in the literary world, *The New York Review of Books* has made money for nearly all of its existence—so much, in fact, that a soft-spoken Mississippi newspaperman named Rea Hederman, a six-foot-five, prematurely gray 40-year-old known for years only as the outspoken liberal editor of a previously segregationist southern newspaper, came along this December with his relatives to buy it for more than $5 million. In doing so, he turned the magazine's founding editors, who have held the same jobs at the journal for all of its 22 years, into the literary equivalent of Lotto winners—splitting the booty among them at more than $500,000 apiece.

Hederman swears he will steer clear of editorial matters—a promise the previous owners extracted from him before agreeing to his price. Suitors had come calling before him, but none with the kind of awesome respect Hederman offered. "The *Review* deals in an authoritative way with ideas," Hederman says. "I wanted the publication to continue to be what it has been." And so—for all the wealth he has bestowed on hardworking co-editor Robert Silvers (who showed up for work on both Christmas and New Year's Day)—Hederman promises that there'll be no new editor "for as long as [Silvers] wants to remain."

Silvers, as quiet a soul as Hederman, has always been in charge—with only Barbara Epstein to share the editorial-assigning chores. The other founders are book critic Elizabeth Hardwick, who will continue as the magazine's advisory editor, and Jason Epstein—once the top editorial figure at Random House but recently passed over as publisher of the firm. Epstein is no longer actively involved in the magazine, but the other three have maintained their positions over two decades.

So why would Hederman pay $5 million for a magazine he says he will have very little to do with—and that probably doesn't earn more than $250,000 a year in profit?

"I think his interest is to put his resources in the realm of something of literary value," says the novelist Richard Ford, a longtime friend of Hederman's. The new owner does admit that he's "not in it for any short-term return."



**THE BUYER:** REA HEDERMAN WAS THE MOST RESPECTFUL OF SUITORS—"I WANTED THE PUBLICATION TO CONTINUE TO BE WHAT IT HAS BEEN," HE SAYS.

THE *Review* HAS ALWAYS been a publication of literary value, but in the years since the turbulent sixties, its choice of writers and topics has grown steadily less inflammatory and controversial. Cover stories that advocated riots in the ghettos—that even, as one cover did in August 1967, illustrated how to build a Molotov cocktail—have given way to the sort of soft, expansive essays on offbeat books that offend almost no one.

Left-wing writers such as Tom Hayden and Andrew Kopkind have left and have been replaced by the likes of business tycoons Felix Rohatyn and Pete Peterson. David Levine's caricatures, which once showed Lyndon Johnson crying tears that were actual crocodiles, now look tame and repetitive. The last piece to stir any really widespread controversy was a 1980 critique by novelist-critic Renata Adler of *New Yorker* movie critic Pauline Kael.

"After the Vietnam War ended, it lost its urgency," says Jack Beatty, a book

Photographed ©1985 by Thomas Victor

# THE LAUNCH: *The way to catch a reader's eye is with a blast—Steven Marcus ripped Salinger, Jonathan Miller made fun of Updike's* The Centaur, *and Elizabeth Hardwick parodied* The Group.

critic and senior editor at a rival publication, *The Atlantic.* "Now it's a magazine for someone with a lot more leisure time than I have."

Everything about the *Review* these days suggests that change of spirit—from the low-key, almost library-like atmosphere of the magazine's offices to the intensely Anglophile bent of its review assignments. A glance at almost any list of *Review* contributors would turn up a significant number of Oxbridge dons, and the books reviewed often bear the imprint of such publishers as the Oxford University Press. Fittingly, the magazine publishes a British version to serve that essential constituency.

The editors have never denied a preference for British sensibilities; their rationale has always been that the British are particularly talented at writing intellectual essays for a popular, well-educated audience.

The key to the magazine's continued success is its firmly established position as the preeminent highbrow magazine in America. "It is the official magazine of the American intellectual's coffee table," says one literary editor. "People love to say they get *The New York Review of Books,* but are they really interested in reading the essays of Bernard Avishai every other week? I doubt it. It's a magazine you're afraid to stop subscribing to."

If the Christmas quiz suggests anything, it is that the challenges offered by the magazine aren't nearly as exciting, relevant, or accessible to its readers as they once were. But whether *The New York Review of Books* has changed deliberately—or, indeed, changed at all—is a question, like all others, that its editors will not answer. Robert Silvers, Barbara Epstein, and Jason Epstein refused repeated requests to be interviewed for this article, as did the *Review's* publisher, A. Whitney Ellsworth.

The only reason any of them offered for their reticence was that, as the 55-year-old Silvers put it, "the magazine speaks for itself."

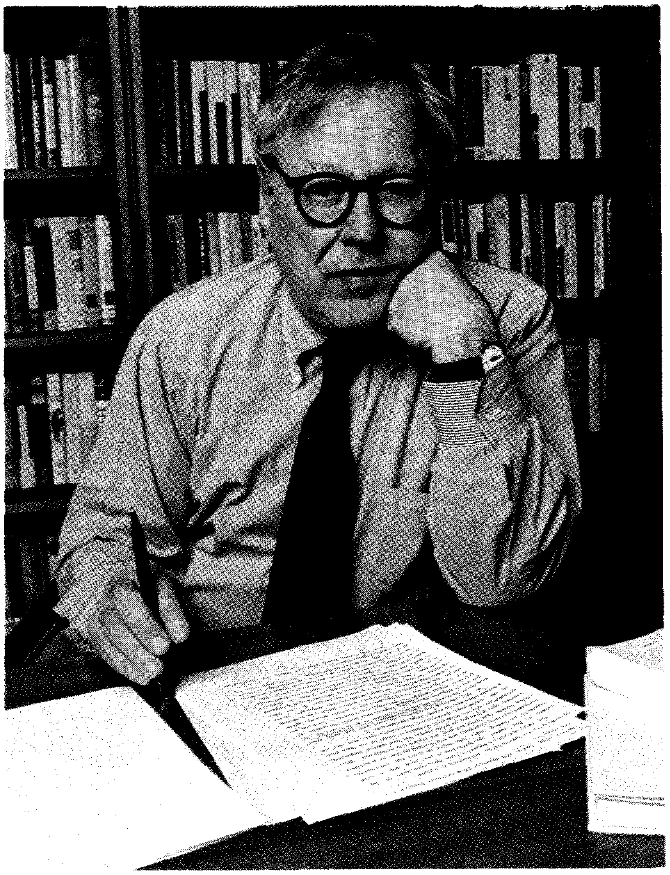
That observation is far more revealing than Silvers probably meant it to be.

"THE DISAPPEARANCE OF the *Times* Sunday book section at the time of the printers' strike," the critic Edmund Wilson once wrote, "only made us realize it had never existed." Those words appeared in the September 12, 1963, issue of *The New York Review of Books* and are typical of the tone of the magazine in those days—irreverent, yet as knowing and intellectual as Wilson himself, a frequent early contributor.

Wilson was addressing the reason for the *Review's* existence: the widely held sentiment that an alternative was needed to the Sunday *Times Book Review,* which now has a circulation of over 1.6 million. The 1962–63 strike finally provided the impetus to create that alternative, and with $4,000 borrowed from Marine Midland Trust, plus free labor from contributors and editors, the *Review* published its first issue, in February 1963.

The free labor and overhead came largely from Jason and Barbara Epstein; he was then a vice-president of Random House, and she was a free-lance book editor who'd worked for various publishing houses. They put out the issue from their apartment on West 67th Street and included in it such still-remembered pieces as F. W. Dupee's review of James Baldwin's *The Fire Next Time;* in it, Dupee called Baldwin "a virtuoso of ethnic suffering," among other now celebrated put-downs.

Plugged on the cover, the Dupee piece drew immediate attention to the *Review.* One hundred thousand copies were printed, and 43,000, at a quarter each, were sold—unheard-of for a brand-new publication, especially a literary magazine.



**FOUNDER REWARDED:** JASON EPSTEIN AND WIFE BARBARA PUT OUT THE FIRST ISSUE OF *THE NEW YORK REVIEW OF BOOKS* FROM THEIR APARTMENT AT WEST 67TH STREET.

THE BACKERS IMmediately set out to raise enough money to keep the publication going. By the end of 1963, they'd collected $140,000 from thirteen investors—some of whom were relatives of Ellsworth's. Others included Brooke Astor, Walter Pincus (later a Washington *Post* reporter), and Pulitzer Prize–winning poet James Merrill. With a small recapitalization in 1965 and the addition of two more investors, the *Review* raised all the money it would ever need. It was a hit.

In quick succession, the *Review* published dozens of pieces that seemed designed to attract maximum attention—and did so with great style and wit. In the literary world, the best way to catch the reader's eye is with a blast, and editors Silvers and Epstein kept them coming. Steven Marcus ripped J. D. Salinger's *Raise High the Roof Beam, Carpenters,* Jonathan Miller made fun of John Updike's *The Centaur,* and Elizabeth Hardwick parodied Mary McCarthy's *The Group.*

Then came Vietnam. Beginning in

1965, Silvers turned increasingly to writers of political commentary, and as the intellectual community began to move leftward, so did his writers. Before long, he was running essays attacking the politics of the Johnson administration in nearly every issue—by such authors as Murray Kempton, I. F. Stone, Noam Chomsky, and others even more radical.

In the midst of this, the *Review* put out its most notorious issue—the one dated August 24, 1967. The cover headline was VIOLENCE AND THE NEGRO, and the illustration was a diagram of a Molotov cocktail. (It was later said that one rioter actually tried to use the *Review*'s recipe and discovered that it didn't work.)

In the issue were two pieces deliberately designed to startle and anger readers. One article was by Tom Hayden, then best known as a founder of Students for a Democratic Society, reporting on that summer's Newark riots. The other, by radical writer Andrew Kopkind, was ostensibly a review of Martin Luther King Jr.'s book *Where Do We Go From Here?* It turned out to be a powerful defense of the rioters who had violated King's preachings of nonviolence, summing up with a provocative line adapted from Mao: "Morality, like politics, starts at the barrel of a gun."

Kopkind's piece, and those expressing similar political views, led to a backlash against *The New York Review of Books* in the intellectual community. Tom Wolfe referred to the magazine as "the chief theoretical organ of Radical Chic," after the journal had published an attack by Dwight Macdonald on Wolfe's attack on *The New Yorker.*

But today, the flames have been all but extinguished. Tom Wolfe is more in the business of epitomizing chic than satirizing it. Tom Hayden is a California state assemblyman and is married to Jane Fonda. Even Andrew Kopkind has put his apocalyptic vision of the future behind him. These days, he's writing movie reviews for *The Nation.*

ROBERT SILVERS, LIKE THE magazine he runs, seems mired in the memories of an era now past.

He is a mild-mannered man who wears ratty cardigans, white shirts, and skinny ties to work; it appears that he hasn't changed his wardrobe since the first copy of *The New York Review of Books* was published. Silvers has a hint of a British accent—"an affectation," remarks an old colleague and friend. "He's from Long Island." He spends anywhere from twelve to eighteen hours a day behind his messy book-covered desk on the thirteenth floor of the Fisk Building at 250 West 57th Street, in an office he shares with three editorial assistants. Though he occasionally shows up at the right cocktail party or dinner, he's typically immersed in the books and ideas that eventually show up in the pages of the magazine—lengthy tomes on obscure topics that he ferrets out of the dozens of books on his desk.

**GUIDING SPIRIT:** THOUGH EDITOR ROBERT SILVERS MAY SHOW UP AT THE RIGHT PARTY, HE'S USUALLY FERRETING OUT FINDS FROM THE PILE OF BOOKS ON HIS DESK.

Silvers has not given more than a few interviews in his life. And it must be pointed out, in fairness, that he does not seem any the worse for it. That silence has helped him gain a reputation as one of the smartest editors in America, without the prospect of having his own words diminish that stature.

One rainy afternoon before New Year's, I set out to meet him. He had previously told me that he had a "commitment" not to talk to anyone about the *Review.* I arrived at the magazine's decrepit offices between one and two, when most magazine editors in New York are at lunch. I had been led to suspect that Silvers would be at work, and he was.

One of his three assistants greeted me with a copy of the latest issue and had me wait on the only couch in the place. There was the faint sound of classical music in the distance—quite different from the old days at the *Review,* when, former staffers report, rock music would often be blaring. The office still has the look of an alternative-newspaper newsroom, with posters scotch-taped to the wall and stacks of stationery crammed onto every available shelf.

Books were scattered everywhere, reminding me of a story told by a P.R. man for Bantam Books: "After we published *In God's Name,* by David Yallop, last year, and it showed up on the best-seller list, Silvers's office called for a copy. We sent him one. Then they called up and said they'd lost it and could we send another? We did. Then they called again and said they'd lost it again, so could we send another copy? We did. We ended up sending them four or five copies. And, of course, they've never published a review."

But the P.R. man concedes that Bantam's list does not fall within Robert Silvers's range of interest and never will. And even Martin Kessler, editor-in-chief of Basic Books, whose titles are often the subjects of essays in the *Review,* admits, "I don't think a review there sells very many copies."

Silvers finally had me ushered into his office and spent five minutes dragging on a tiny brown cigarette and explaining, quietly but without any hesitation, his determination not to talk to me. He stood before a desk that looked as though it had not been cleared since he started working there in 1963, when Jason and Barbara Epstein lured him away from *Harper's* to head up their new magazine. In those days, Silvers had a reputation as one of the hottest young editors in New York, having started his literary career at *The Paris Review* in 1954, during that publication's heyday.

TECHNICALLY, HE AND BARbara Epstein became co-editors of the magazine; they still share the same line on the masthead, but Silvers has always been thought of as the man in charge. "Bob has his writers,

**NARROWING SCOPE:** *Recently, Silvers has paid less attention to culture and other topics. "Bob's passion for politics consumes the magazine the way it consumes him," says a friend.*

and Barbara has hers," says one former low-level editor there, "but there's no question that Bob is number one. His passion is politics, so the magazine's passion is politics. Bob loves Joan Didion, so the magazine loves Joan Didion."

And for that matter, Joan Didion loves Bob Silvers—as do most of the *Review's* loyal writers.

"It's just that he's a marvelous, wonderful editor," Didion says. "It's a responsiveness that you don't usually find. Everyone who works with him marvels at it, I think." Didion's pieces on El Salvador grew out of her close relationship with Silvers. She told him that she and her husband, John Gregory Dunne, were going there for an extended visit, and Silvers suggested a piece. At first, it wasn't clear which of the two would write it—but eventually everyone agreed that Didion should do it.

Silvers sent her volumes of material, some of it only superficially related to what she was doing; she wrote a piece that grew into three, which grew into a best-selling book.

And that's where she made her money from the project—not from the *Review.* When Didion writes for other magazines, she negotiates her fee (usually in the $5,000-to-$10,000 range) through her agent, Lois Wallace. But as he does with virtually all his writers, Silvers asked Didion to write the piece without ever discussing a fee. Afterward, he decided what it was worth and sent her a check for it. She thinks he paid her 10 cents a word.

**BOOKISH APPEARANCES:** IN 1967, CO-EDITOR BARBARA EPSTEIN, PUBLISHER A. WHITNEY ELLSWORTH, AND SILVERS HAD THE LITERARY HIT OF THE DECADE.

Photograph by Jill Krementz/*Time* magazine.

IN THE APRIL 16, 1981, ISSUE, THE *Review* published an essay by British political scientist Quentin Skinner on *Negara: The Theatre State in Nineteenth-Century Bali,* by Clifford Geertz. The average reader, faced every day with the difficult choice of what to read and what to skip, might have passed over that one—thinking from the title that theater in nineteenth-century Bali wasn't all that interesting or important. But a close reading of the review showed that "negara" was an important word in the language of anthropology, that "theatre" referred not to the stage but to a kind of politics, that Bali played an important symbolic role in nineteenth-century Asian history, that Clifford Geertz was one of the world's leading authorities in his field, and that Quentin Skinner believed this book to be one of the most important of its kind in many years.

Even to the erudite audience of the *Review,* much of this must have come as quite a shock.

And so a reader faced with that review and the one offered on the front page of *The New York Times Book Review* that same week—of Leonard Michaels's popular novel, *The Men's Club*—might well have opted for the *Times* and never learned the lessons of Skinner's piece.

It is in the nature of genteel literary publications to deny a competitive streak—and so it is with *The New York Review of Books,* which all competitors insist is in a class by itself. "The *Review* isn't written for a general audience," says Mitchel Levitas, editor of *The New York Times Book Review.* "The way it chooses books shows that it has a quite different set of priorities.... To assume that there's any similarity is incorrect." And yet, ever since the *Times Book Review* resumed publishing after the 1962–63 strike, each publication has wanted to be the first to put its stamp on important books.

The general assumption is that the *Review* leaves popular fiction to the *Times,* choosing as its mandate the more obscure, but even in that sub rosa battle, *The New York Review of Books* isn't always first. In August 1980, for example, the *Times Book Review* created a minor sensation with a piece by Stanford professor Paul Robinson on an obscure book by John Boswell called *Christianity, Social Tolerance, and Homosexuality: Gay People in Western Europe From the Beginning of the Christian Era to the Fourteenth Century.*

The *Review* didn't follow up with its own review until December—though many thought the book should have been unearthed by Silvers from his pile of galleys.

Associates say that in recent years Silvers has become so preoccupied with politics and economics that he has tended to exclude pieces on culture and literature he might once have commissioned.

"Those are more Barbara Epstein's interests," says a longtime friend. "Bob's passion for politics consumes the magazine the way it consumes him." This friend says Silvers's first meeting with Felix Rohatyn of Lazard Frères was an intellectual *coup de foudre*—and anyone who's been reading the *Review* in recent years can see the result: Ten of Rohatyn's essays have been published, and he has become the magazine's chief theoretician on matters of government economic policy.

Michael Kinsley recently wrote in *The New Republic,* in a scathing critique of Rohatyn's thought, that the *Review* has taken a smart investment banker and given him the status of an important economic philosopher. Rohatyn's presence in the *Review*'s pages belies the suggestion that the magazine has taken on a neoconservative bent. Rohatyn is precisely what Silvers is—an old-fashioned liberal set in his ways. And so is the *Review* itself.

FOUR WEEKS AGO, ELIZABETH Hardwick became one of the richest book critics in America.

"This *is* like Lotto, I guess," Hardwick says, giggling as she confesses to having made more than $500,000 from the sale of *The New York Review of Books.* "Of course, I don't make all the money at once—it's paid out over five years," she adds, blissfully unaware that Lotto winners collect their prizes in similar fashion. As one of the founding editors of the *Review,* she held the status of Class A stockholder in the corporation and shared in 80 percent of the proceeds from the sale to Rea Hederman. She's splitting the profits with the Epsteins (now separated), Ellsworth, and Silvers.

Since the magazine's founding, Hardwick has been on its masthead as advisory editor, which means, according to her, "almost nothing."

By the standards of the publishing industry, Hardwick and her four colleagues have reason to be thrilled. The selling price of the *Review* was, in the words of one major-magazine publisher who considered buying the journal, "a whole lot more than it's worth."

**LUCKY LADY:** "THIS *IS* LIKE LOTTO, I GUESS," SAYS CRITIC ELIZABETH HARDWICK. SHE'S LISTED AS ADVISORY EDITOR, WHICH MEANS, SHE SAYS, "ALMOST NOTHING."

But there is no denying that the *Review* is vastly more successful than any other magazine of its kind—holding firm to a prestigious list of subscribers and a budget that keeps overhead low. In 1983, the magazine paid its contributors a total of just over $200,000 for articles—averaging payments of between 5 and 10 cents a word, a tiny fraction of what many glossy four-color magazines pay writers. And in its 22 years of publication, the *Review* has never changed to a higher grade of paper than its original newsprint.

It was precisely that penchant for economy—plus, of course, its lofty literary reputation—that attracted Rea Hederman to the *Review.* Before the purchase, Hederman was little known outside newspaper circles; he had developed a reputation as a broad-minded editor in the mid-1970s when he took over his family's newspaper, the Jackson (Miss.) *Clarion-Ledger,* and turned it away from a segregationist stance and into the winner, in 1979, of the Robert F. Kennedy award, for its coverage of racial issues.

"If you have an idea of what a Mississippi businessman or editor is, put it out of your head," says Richard Ford, who has known Hederman since their days as classmates at Murrah High School in Jackson, where they both worked on the school paper as sportswriters. "Rea is about the furthest thing from it. He's soft-spoken, thoughtful, with a conscience. And he's not the type to take advantage of family wealth without working for it."

In 1982, the Hederman family sold the Jackson paper to the Gannett chain; a year later, it won the Pulitzer Prize for meritorious public service, which most observers credit to Hederman's tenure as editor. At that point, Hederman bought a house on West 10th Street and formed a cable-television company called ParCable, with systems in the Midwest and Southeast serving more than 20,000 subscribers.

Hederman began negotiating to buy the *Review* several months ago—and according to participants, the magazine's directors were always impressed with Hederman's style, not to mention his assurances that he had no intention of changing management or content.

"That was always a prerequisite for any potential purchaser," says one shareholder. The one major snag developed when the minority shareholders—those who had put up money, not time, and owned 20 percent of the *Review*—were offered only $3,164 for each share they owned, when they had paid $1,000 per share in the early 1960s.

It was a sign of the principal owners' desire to sell that the original offer was later tripled, to a final sale price of $10,500 a share, to satisfy the last three holdouts. "Finally, everyone was happy," says Walter Pincus, an original investor who had put up $3,000.

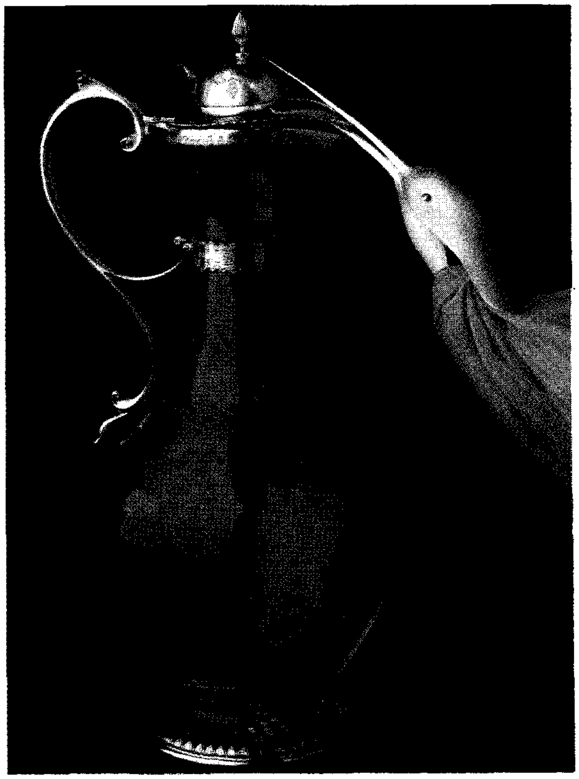
THAT HAPPINESS makes sense; the sale proved to be a paradigm of capitalism—hard-working entrepreneurs collecting the payoff for years of effort. It's a little harder to see the reasons for Hederman's pleasure. The *Review*'s success is based almost entirely on Robert Silvers's strengths as editor, but Silvers will not be with the magazine forever. And as a publication that assiduously avoids courting a mass readership, the *Review* is not likely to experience any dramatic jumps in circulation.

The *Review*'s only tie to the day-to-day world comes in the final few pages of the magazine, where its well-educated, intellectual, upper-income single readers hold forth in classified ads for a different kind of stimulation than is offered elsewhere in the *Review's* pages. "At 26, I am dripping with ivy and choked by erudition," began one recent ad. "I am looking for someone with the wisdom of Socrates, the kindness of Saint Francis, and the versatility of Leonardo da Vinci. If that is asking too much, a nice maternal woman will make me quite happy."

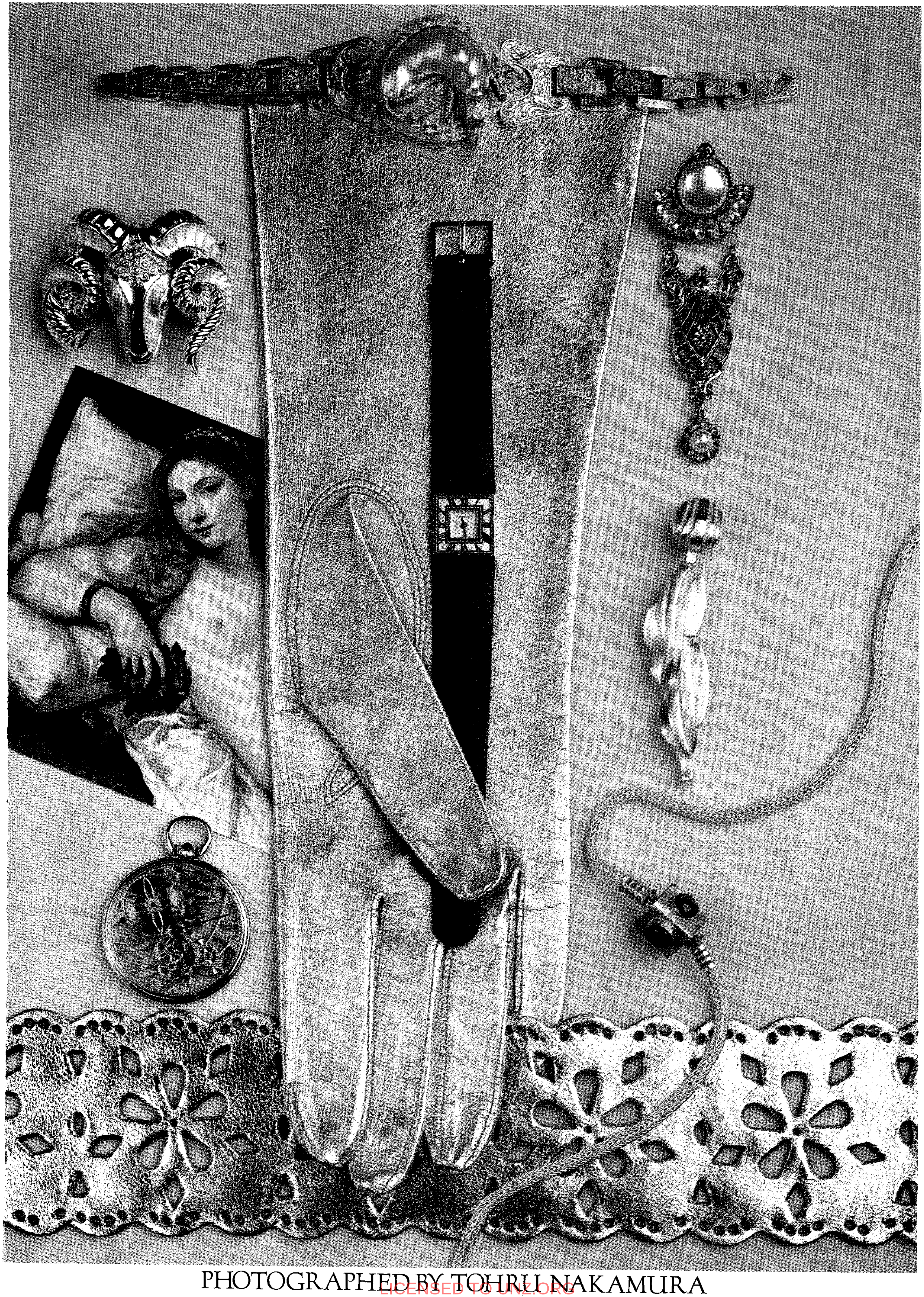
*The New York Review of Books* pulls in about $4,500 an issue from these brief ads, a generous sum for a publication with a modest circulation. Rea Hederman has no plans to stop running the classified ads. Sex sells, probably even better than book reviews. ■

# GOING FOR THE GOLD

ACCORDING TO THE DICTIONARY, GOLD IS "A MALLEABLE DUCTILE YELLOW METALLIC ELEMENT." BUT EVERYONE KNOWS THAT IT'S FAR MORE THAN THAT, AS MUCH A SYMBOL OF WEALTH AND POWER TODAY AS IT WAS IN THE SHINING DAYS OF THE AZTECS AND EGYPTIANS, OF CELLINI AND FABERGÉ.



*Left: gold-plated-bronze egret clip with silk-chiffon scarf by Ted Muehling, $560 at Artwear (409 West Broadway); Victorian glass-and-gold-plated-silver claret jug, $2,450 at James Robinson (15 East 57th Street).*

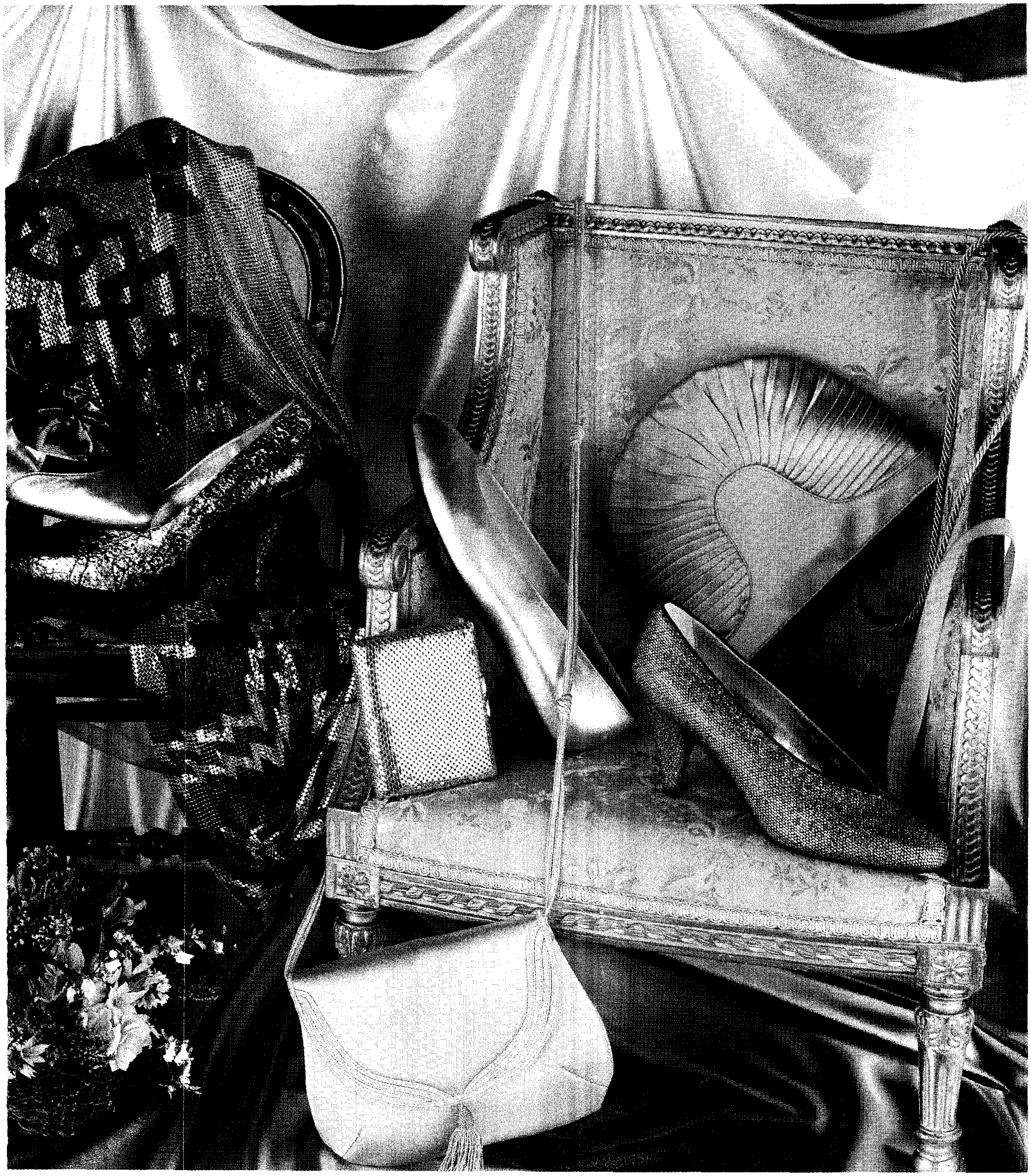


PHOTOGRAPHED BY TOHRU NAKAMURA

*Preceding page: center—leather glove by La Crasia, $50 the pair at Bonwit Teller, 18-karat-gold watch with lizard band by Paloma Picasso, $3,300 at Tiffany & Company. Clockwise from bottom: kidskin belt, $85 at La Bagagerie (727 Madison Avenue, near 64th); 18-karat-gold pocket watch, $8,900 at Tiffany's; 18-karat-gold pin, $1,950 at Fortunoff; Victorian 18-karat-gold-and-pearl bracelet, $8,500 at James Robinson;* faux *pearl drop earring by Blythe & Blythe, $60 the pair at Saks Fifth Avenue; 18-karat-gold earring by Barry Kieselstein-Cord, $4,300 the pair at Bergdorf Goodman; handwoven 22-karat-gold chain with ancient gold bead inlaid with cabochon garnets, $2,500 at Antiquarium Fine Ancient Art Gallery (1061 Madison Avenue, near 80th).*

*Fashion assistant: Debra Schmidt.*

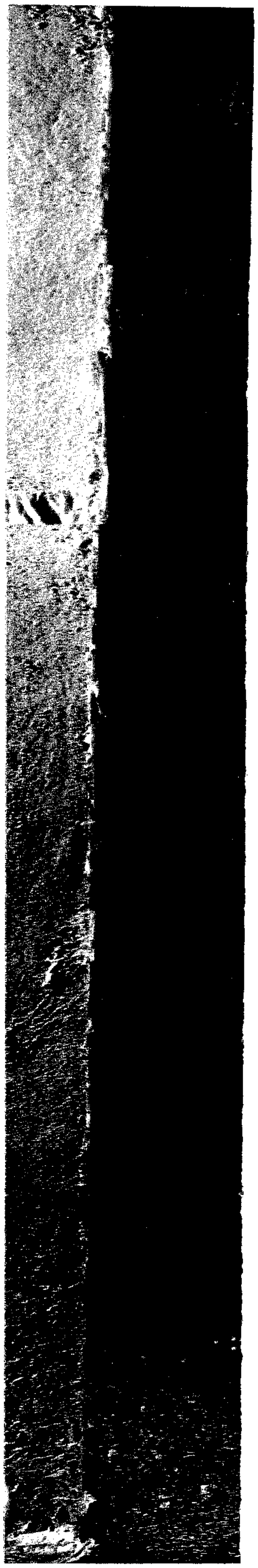
*Clockwise from bottom left: kidskin belt, $50 at La Bagagerie; pump, $335 the pair at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); hand-embroidered shoe, $900 the pair, antelope pump, $365 the pair, and knit bow, $145 the pair, at Helene Arpels (470 Park Avenue, near 58th); lamé bow pump, $280 the pair at Manolo Blahnik (15 West 55th Street); metallic-mesh "sling" scarf by Douglas Ferguson,*



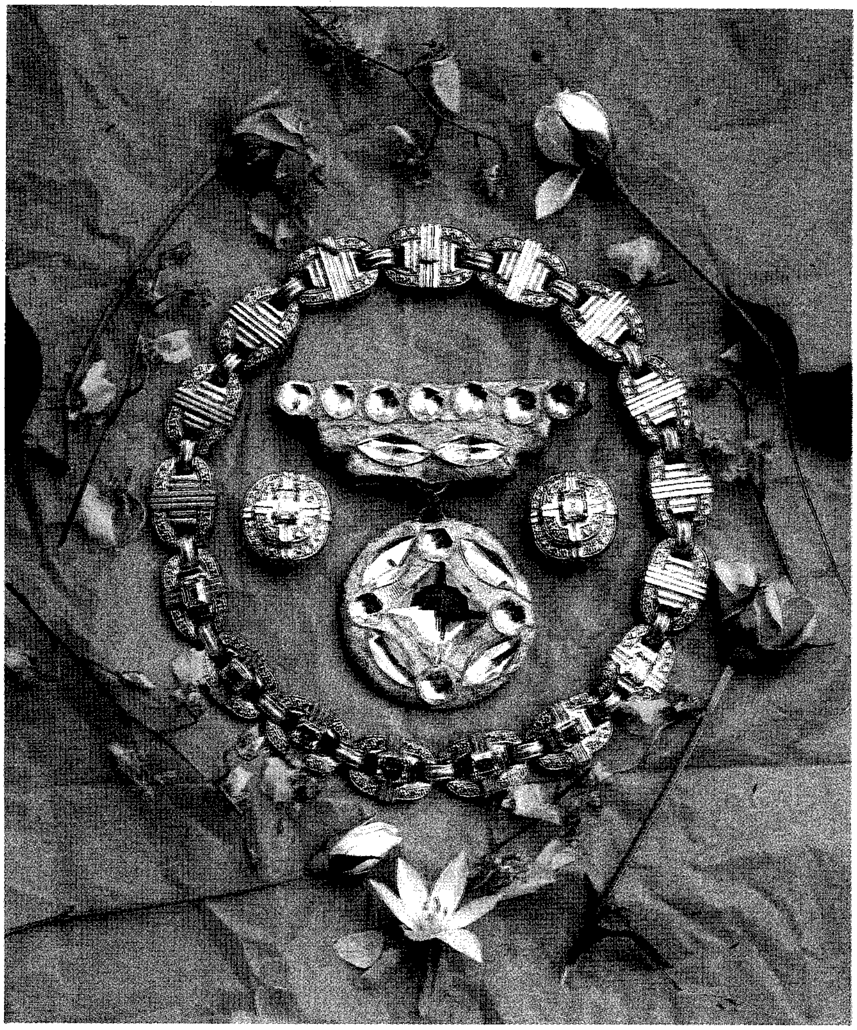
*$1,200 at Artwear; marbleized pump, $195 the pair at Vittorio Ricci (645 Madison Avenue, near 60th); metallic French purse by Whiting and Davis, $45 at Macy's; flat, $80 the pair at Santini e Dominici (697 Madison Avenue, near 62nd); pleated-silk bag, $75 at La Bagagerie; glitter-cloth pump by Shoe Biz, $175 the pair at Henri Bendel; silk tassel bag, $55 at La Bagagerie.*

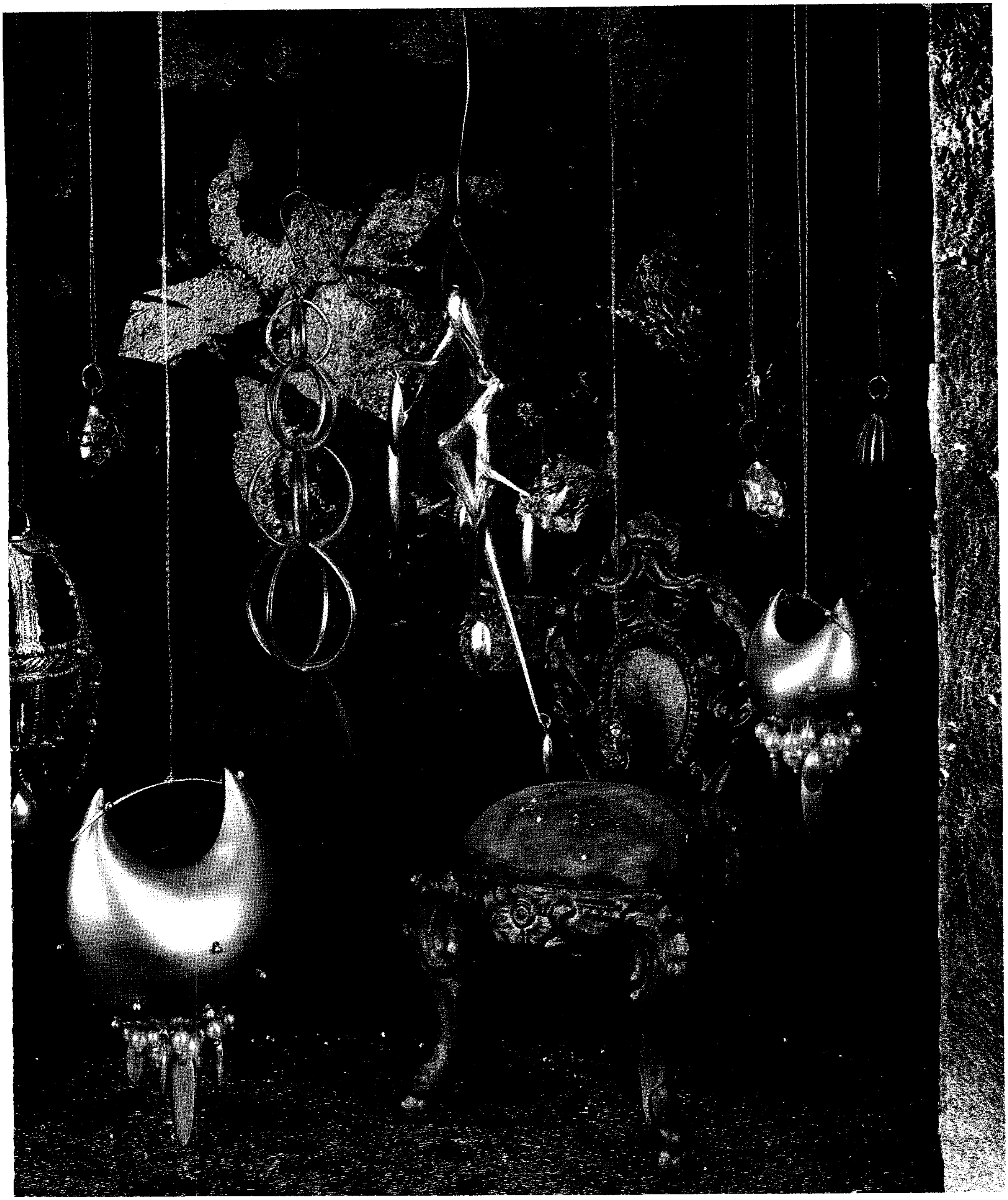
*Antique chairs from Kentshire Galleries. Flowers by Paul Bott of Twigs.*

***Below: necklace-and-earrings set by Barry Kieselstein-Cord, of 18-karat gold with 15 carats of emerald-cut diamonds, $155,000 at Bergdorf's; rhinestone-and-clay pin by Jessica Bradley, $42 at Gindi (7 West 49th Street).***

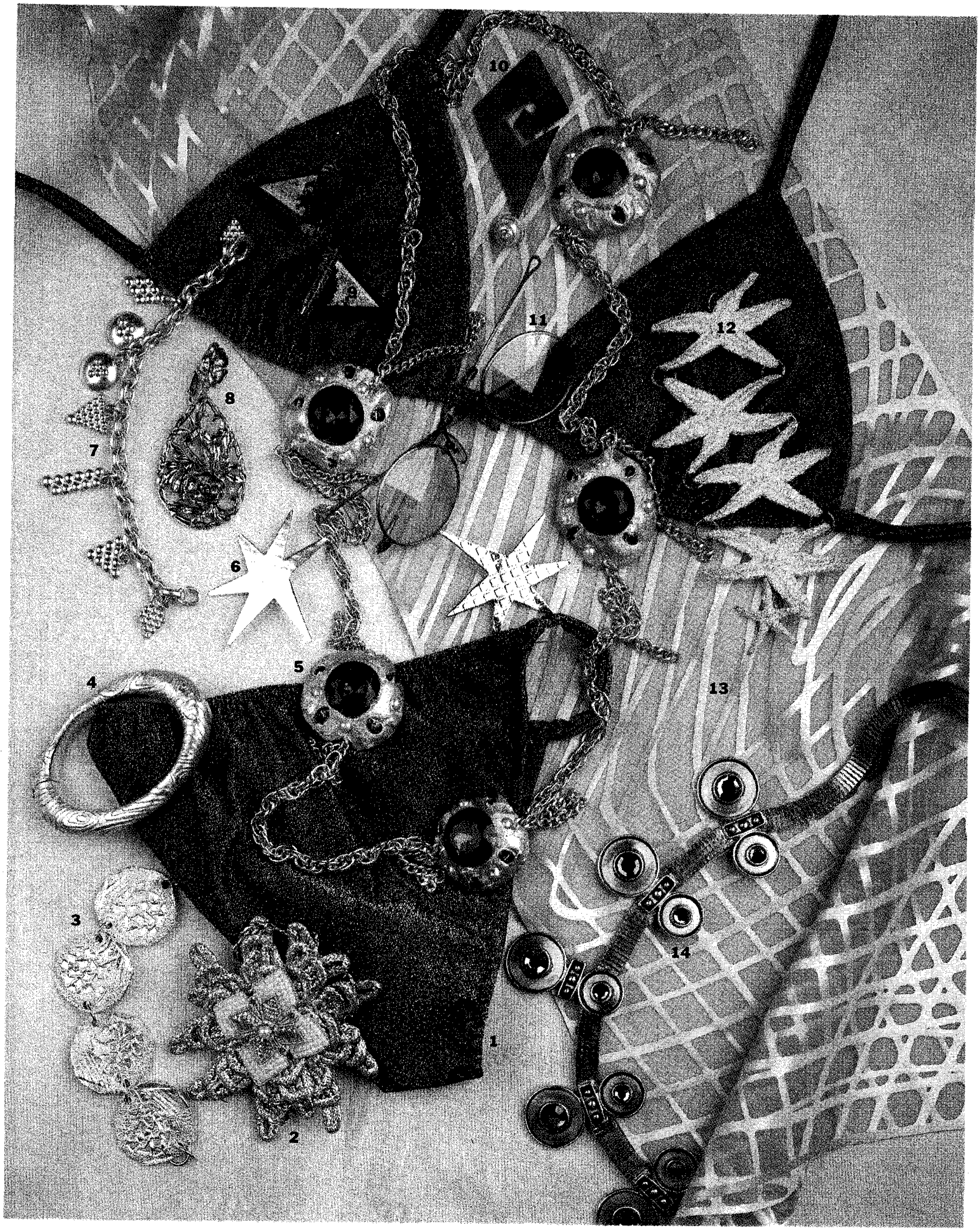


MODERN-DAY ARTISANS ARE NO LESS INSPIRED BY ITS PROPERTIES, FASHIONING GOLDEN BELTS, BAGS, AND, OF COURSE, BAUBLES—BOTH FINE AND *FAUX*. THEY KNOW THAT WHILE ALL THAT GLISTERS MAY NOT BE GOLD, ALL THAT'S GOLD...GLISTERS.





From left: 18-karat-gold pendant by Dr. Stephen Adler, with 58-carat blue topaz and baroque pearl, $12,800 at Byzantium (105 Thompson Street); Russian 14-karat-gold-and-sapphire pendant, c. 1900, from a collection of egg-shaped pendants (four are shown here, $750 to $2,800) at A la Vieille Russie (781 Fifth Avenue, at 59th); vermeil earring by Ted Muehling, with pearls and 18-karat-gold drops, $400 (smaller version, second from right, is $330), gold-plated-bronze earring by John Iverson, $180 the pair, and gold-plated branch earring by Ted Muehling, $200, at Artwear. Miniature French Victorian side chair from Iris Brown's Victorian Doll and Miniature Shop. Stage set for The Magic Flute by Dain Marcus.



*Stretch-lamé bikini (1) by Norma Kamali, $85 at Bendel's; (2) brocade pin by Rumblefish, $60 at Chaserie SoHo (337A West Broadway) and Gindi; (3) gold-plated-pewter bracelet by Rand Sagers, $45 at Bendel's; (4) 18-karat-gold bracelet by Angela Cummings, $8,000 at Bergdorf's; (5) jeweled-plaster necklace by Billy Boy, $155 at Bendel's; (6) gold-plated-brass earrings by Stigi, $58 at Agora (1550 Third Avenue, at 87th); (7) handmade 18-karat-gold bracelet by Chris Miller, $4,400 at Byzantium; (8) earring by Blythe & Blythe, $50 the pair at Saks; (9) Plexiglas-and-laminated-gold-leaf earrings by Fusina, $36, and (10) brass-and-faux-pearl earring by Shapes, $60 the pair, at Gindi; (11) sunglasses, $90 in early February at Matsuda (854 Madison Avenue, at 70th); (12) gold-plated-pewter bracelet by Rand Sagers, $90 at Bendel's; (13) silicon-on-silk scarf by Carol Motty, $450 at Artwear; (14) pewter-and-brass necklace by Ben Amun, $75 at the SoHo Zoo (176 Spring Street).*

## Movies/David Denby

# WHERE THE COYOTES HOWL

"...*Blood Simple* is a suave, taunting *film noir,* so disciplined and coherent that it has the obsessiveness of nightmare..."

**Scene of the crime:** *The Texas saloon in Joel and Ethan Coen's film.*

THE CHARACTERS IN **Blood Simple,** A hair-raising and funny new gothic thriller, are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. Set in the Texas wasteland of highway-crossed plains and lurid roadside bars, the movie is about a small circle of people who gossip, fornicate, and go after one another with guns. Despite the wide, open spaces, the movie is anything but stark. The theme of *Blood Simple* might be called individualism run wild. The law is nowhere in sight, and the dog-hungry characters are free. Since they are all sly but dumb, violent but incautious—blood simple—they make horrible mistakes and trip themselves up. Even their good impulses lead to disaster—they are free, in other words, only to trap themselves.

This independently made, low-budget movie offers an ironic sense of destiny: Life is smarter and more treacherous than we are; nothing turns out the way it was planned. *Blood Simple* is indeed bloody (even, in spots, extravagantly bloody), so I suppose one must call it a gothic, but it has the suave, taunting fatalism of a classic *film noir*—the wit, the shocks, the fascination with style that have marked the greatest examples of the genre. After all the pastiches (*Body Heat, Confidentially Yours*), the parodies (*Dead Men Don't Wear Plaid*), the remakes (*The Postman Always Rings Twice, Against All Odds*), this, at last, has the soul of the real thing.

It is also one of the most brazenly self-assured directorial debuts in American film history. Joel Coen, 29, a graduate of the NYU film school, has written and edited horror movies. In the first film he has directed, Coen has a deliberate, slightly hokey exploitation style—heavy on close-ups and brooding pauses—but also enough humor to prevent his material from turning into crude, primal pulp. Coen wrote the script with his brother, Ethan, 27, who produced the film on a budget of a little more than $1 million. Together, the Coens concocted a plot rich in surprise, betrayal, and coincidence—a thoroughly satisfying old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. Like so many young filmmakers, the Coens have been formed by the pop-culture past; they are inevitably self-conscious. Yet this film, unlike, say, Joe Dante's *Gremlins,* doesn't choke on movie references. The Coens have broken free—they've found the material that engages their serious and playful instincts all at once.

In the beginning of every *noir* story, there is Woman—in this case Abby (Frances McDormand), a bored near-slut with a pearl-handled revolver in her bag. She convinces the not-too-bright stud bartender, Ray (John Getz), who works for her husband, to run away with her. But the husband, Marty, played by the remarkable Dan Hedaya (a familiar TV cop), hires a sleazo divorce detective named Visser (M. Emmet Walsh) to follow the couple. Faced with Visser's ocular proof—photographs of the two in bed—Marty pays the detective to kill them both.

Sound familiar? As a premise, it is unremarkable—the reduced core of a hundred hard-boiled paperback novels. But the Coens turn it into rich comedy. Two of the performances are particularly entertaining. The veteran character actor M. Emmet Walsh is large and portly, but he specializes in small-souled, furtive, and corrupt men—most notably in the underrated and under-attended *Straight Time,* where he held his own against Dustin Hoffman. Walsh, who has perfected for this role a mean, sliding Texas drawl—one of the dirtiest-sounding voices I've ever heard—makes the divorce detective a gloating warthog. His Visser is amused by his own venality; like a dentist who loves to drill, he revels in the misery he causes Marty. Walsh conveys such love for this man's vicious gaiety that he creates a character of almost Faulknerian richness. Even as he's dying, Visser is cracking jokes.

Dan Hedaya's Marty can't drawl like the others. His voice is soft and hoarse with a rather cramped, northeastern, urban sound to it. Why is this tight, angry man running a saloon for rednecks? He seems out of place, and Hedaya uses his quiet voice and his deep-set Nixonian eyes to suggest that the frequently cuckolded Marty has retreated to a spot far within himself. Hedaya looks a little like Guy Marchand (from *Entre Nous*); both actors are condemned by their missing-link appearance—gorilla brow and dark, matted chest hair—to play suspicious, violent hardballs, furious men barely repressing primal rages.

The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. Finding a dead body and Abby's revolver in Marty's saloon, Ray assumes that

Abby did the killing. Since he's eager to protect her, he cleans the place up and tries to dispose of the body. But out on the highway, Ray discovers that the body isn't really a corpse: Before his shocked eyes, it becomes one of the undead. I use the familiar horror-film term because the sequence has the physical explicitness and the mordant charge—the ghoulish, what-will-happen-next suspense—of a classic horror scenario. And yet it never passes over into the supernatural; it remains strictly realistic, which is why it's so funny, so harrowing, and, in the end, so moving. Poor, dumb Ray, who only wants to help his girlfriend, finally becomes a murderer. This long episode, beginning with Ray's entrance into the saloon—perhaps fifteen minutes of film without a single line of dialogue—passes from one perverse shock to the next; at the end, it's capped with a great visual joke. This is a sequence of which Hitchcock could be proud.

One of the identifying marks of a hack director is an indiscriminate visual style: He shoots all over the place and winds up with a movie that looks like nothing. The natural directing talents, on the other hand, usually rope off a small piece of the world and make it their own. Coen is one of the naturals. Visually, *Blood Simple* is so disciplined and coherent that it has the obsessiveness of nightmare. Coen sets things up and then makes them pay off. For instance, throughout the movie, automobile headlights threaten people doing surreptitious things in the dark. This visual motif is recapitulated at the end—this time as a joke—when an enraged and wounded man shoots through a wall, making holes through which light streams into a dark room. In that room, someone is hiding.

A scene like that has the fixed concentration of a deranged person holding fast to tiny details. The dust stirred up by a pair of thick-heeled boots, a drop of condensed moisture, ready to fall, clinging to the underside of a sink drain—bizarre details, of course, but Coen makes them so dramatic that they never appear affected. And just when the trancelike deliberateness is getting a little thick, he administers a shock both to the audience and to himself. Standing in front of a screen door, Ray and Abby face each other in silent suspicion, each thinking the other has committed a murder. Something comes flying toward them—we see it coming in slow motion—and smacks into the door. *Thwack!* They both jump, but it's only the newspaper. That sound snaps us out of our solemn absorption in the story. It's like a slap across the face that restores sanity.

Last October, after a screening of their terrifying movie at the New York Film Festival, the Coen brothers made a comical appearance before the press. Polite, self-effacing, and soft-spoken, the two

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young men, who grew up in Minneapolis, gave off an air of pleasant tranquillity not unsuited to a couple of nuclear-freezeniks from a Quaker college. The sheer mildness of their personal style only underscored, by contrast, the nature of their triumph. Once again, American film history has played a little joke on educated Americans—the same joke that has been played for almost three quarters of a century. For people who want American movies to be civilized, mature, ennobling, a film like *Blood Simple* can only cause dismay. As so often happens in this country, fresh creative energy has come welling up from the bottom—from tabloid thrills, lurid books, bloody horror movies.

Will we see a repeat of the De Palma phenomenon—another set of Sunday *Times* essays vexing the question of whether *Blood Simple* "crosses the line" from art into exploitation, or into too-much-violence, or into something else potentially interesting? Philistines and pedants prefer their movies to stay within definable categories. But relying on categories, especially the kind with value judgments built in (it's not art; it's exploitation), has always been one of the ways of belittling popular culture—quarantining it. The gentility of taste implied by the writing in the Sunday *Times* alone, if put into power, would strangle movies within a year. The Coens, if they are lucky, will have a long, brilliant career making films that cross the line.

**In brief:** NAKED, PERCHED ON THE RAIL of his hospital bed, Matthew Modine, as Birdy, the young man obsessed with flying, makes a beautiful nut case. Modine, working under Alan Parker's direction, goes all the way with his transformation into a feathered creature: He folds his long, storky legs under his chin, a shorebird hunkering for the night; he twists his neck to one side and jerks his head suddenly, lunging for the worm. Parker and his associates have done their best to bring William Wharton's 1978 best-seller to the screen, but apart from Modine, long passages of **Birdy** are almost unwatchable. Nicolas Cage, his face wrapped in a bandage, gives a violently sincere but unsuccessful performance as Birdy's ordinary-Joe friend, and much of the movie is overwrought and trite. I like the slightly squalid comic nostalgia of the scenes evoking the boys' early years together in working-class Philadelphia, but the movie's late-sixties Laingian ideology (the insane are the truly pure) is deplorable. See it, though, for Modine and for the amazing bird flights. . . . Whatever I may have implied last week, Sean Young has yet to commit herself to the starring role in *The King and I.* In other words, she was not, as I stated, one of the bald ladies in *Dune.* My apologies for the blunder. ■

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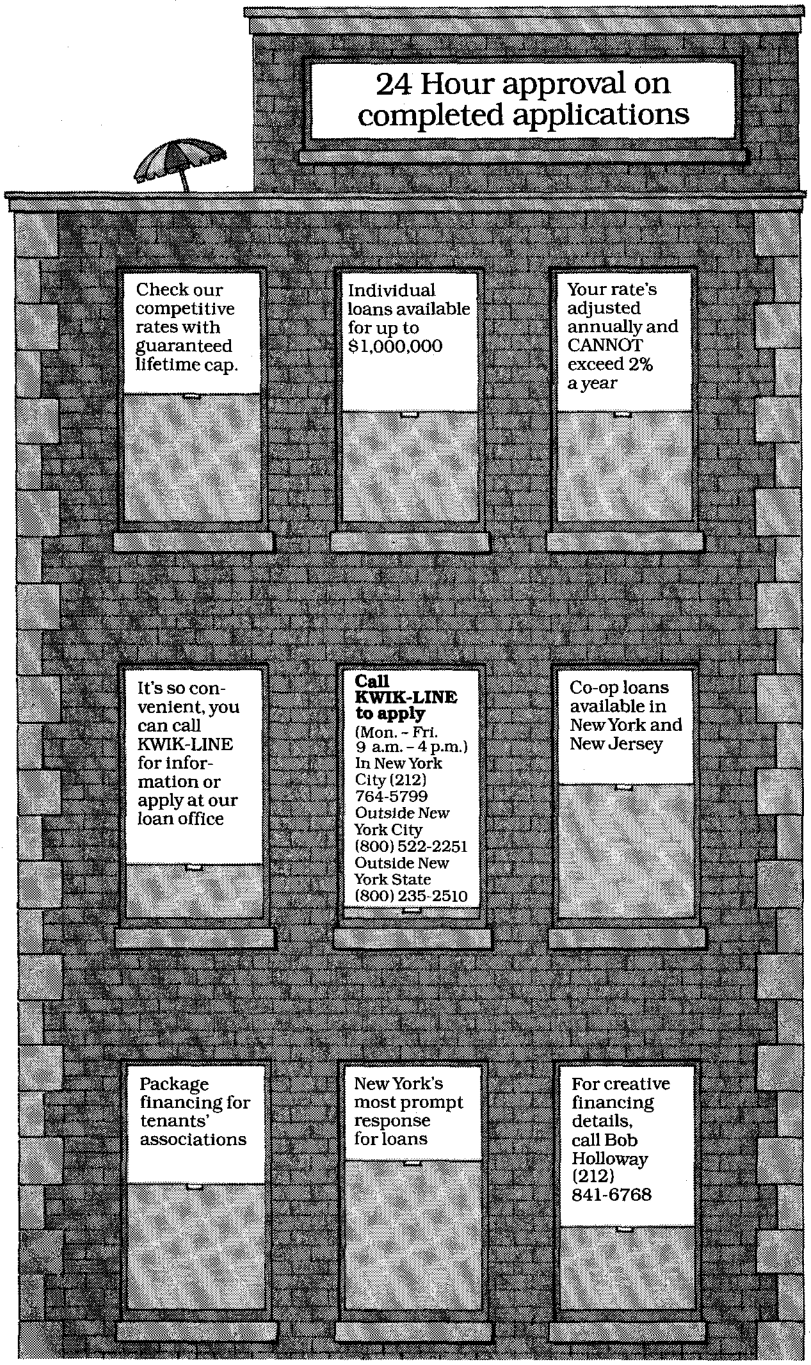
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By Corky Pollan

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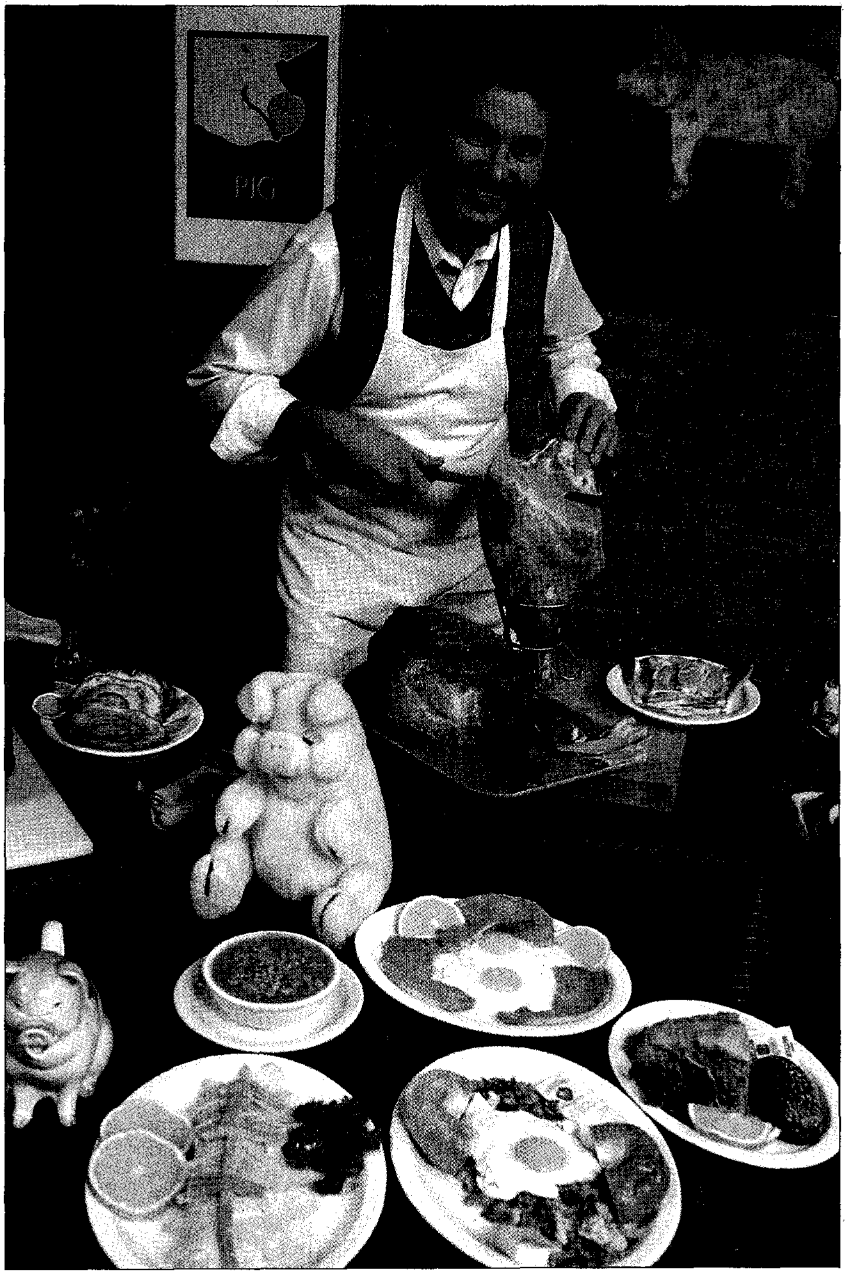

## Pork Place

At Ham Heaven, the city's newest pork emporium, pig is king. In the handsome lower-Manhattan restaurant created by Kathy Domitrovich and her husband, Paul (above), there are pink-neon pigs, napkin-ring pigs, painted pigs, and, best of all, breakfast, lunch, and dinner pigs. The sugar-cured hams are baked in sealed, low-temperature ovens, carved into giant slices before you, and served with potato or macaroni salad, or baked beans ($4.25). The same succulent ham is found chopped in the thick-as-winter-fog split-pea soup ($1.25), or mixed with green and red peppers, onions, and crisp hashed-browns and topped with a fried egg in the heavenly hash—you'll forget all the hash your mother ever tried to serve you ($3.50). For lunch and dinner (or even breakfast—there's only one menu), there's a four-inch-high ham quiche in flaky pastry ($4.50 with salad and rolls). Or, from the long sandwich list, try the grilled ham and cheese ($3.25) and a side order of deep-fried, skin-on potato hunks ($1.50). If you're not in a piggy mood, there are hamburgers ($3.25), corned-beef sandwiches ($4.25), and other luncheonette fare. Don't leave without taking at least a small bite of the hot, airy, buttered cinnamon rolls (95 cents)—they are so light you will float out the door. **—Colette Rossant**

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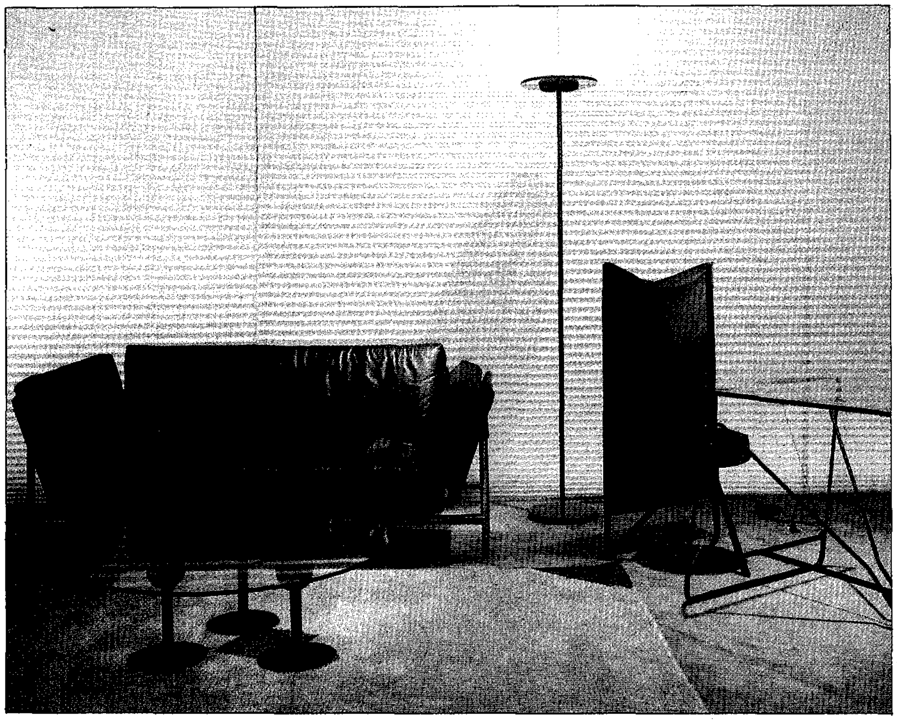
Photographs by Ross Lewis.



## Design of the Times

"It's not high tech, and it's not postmodern, and it's certainly not Memphis," Carolyn Walton says about SEE (Spatial Environmental Elements), her brand-new shop in SoHo. "We think of it as timeless furniture growing out of a Bauhaus tradition," adds her partner, Leora Douek. These two, partners also in a firm that specializes in commercial interiors, wanted to provide customers with well-designed furniture, at fair prices, without the hassle of dealing with interior designers. Their collection is scaled to apartment living: a handsome leather sofa converts to a bed ($2,250), an ash table goes from coffee-table to dining-table height ($300), a ladder-back desk chair turns into a high stool ($150). There are pieces from Spain, England, and Italy, and, from New York, innovative lighting by Stan Magnan and Gary Payne.

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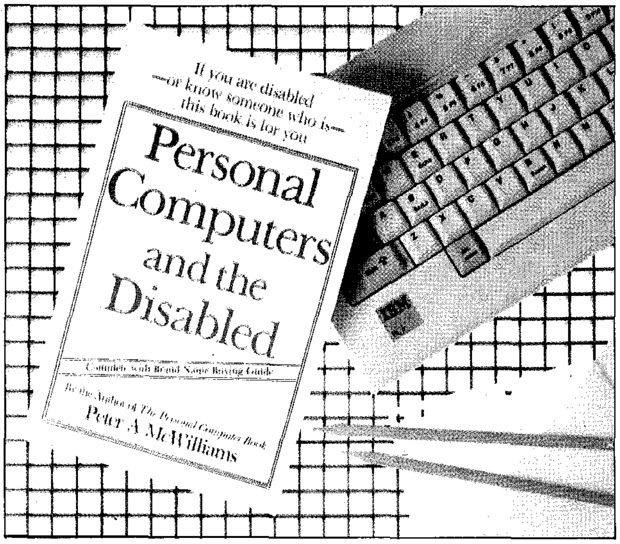
## The Byte Stuff

Lately, people seem to be divided into two kinds: those who are in love with their computers and those who barely tolerate them. But for the handicapped, says Peter McWilliams, computers can mean the difference between dependence and independence. In *Personal Computers and the Disabled,* he goes from the basics (how they work) to a buying guide to what they can—and cannot—do for the disabled. The deaf, using a screen and keyboard, can converse; the speech-impaired, using a voice synthesizer, can talk; those with motor and muscular disabilities, using specially adapted keyboards, can work and communicate unaided. There's a section on hardware, software, and computer services designed specifically for the handicapped, including the strengths, the weaknesses, and the costs. Clearly, this is a valuable and important book.

*PERSONAL COMPUTERS AND THE DISABLED/Quantum Press, Doubleday/$9.95*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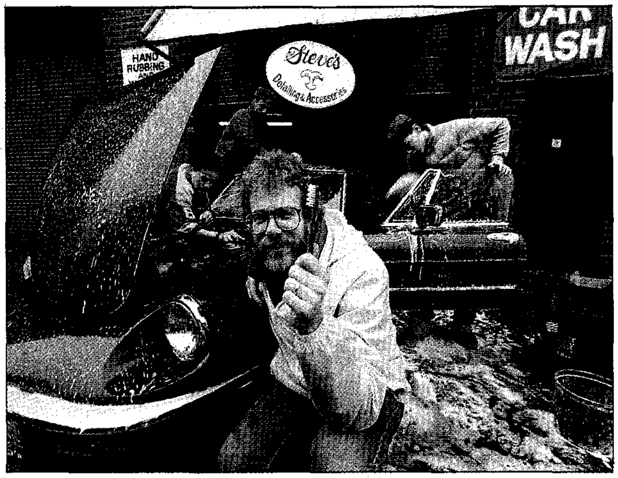

## The Best of Shines

Think of it as a Day of Beauty for your car. You know, the one that's speckled with orange and silver because you crossed the Williamsburg Bridge while it was being painted. The one that is tortured daily by garage attendants. The one that cost $20,000. "At first, I thought Steve's Detailing would appeal only to an exotic market," says Gary Epstein (center), who with his wife and partner, Sandy Charet, brought their friend Steve Marchese's California car-cleaning service to New York. "But it's not crazy maniacs who've come in. It's people who want to protect one of their major investments." The $145 cleaning takes eight to ten hours, and includes the engine, which is gone over with toothbrushes. If your car is a statusy one, Detailing, plus several $10 washes a year, will keep it in showroom shape. If it's slightly less luxurious, it may *never* look as good as new, but it might reward your belated care with months of good behavior.—**Nancy McKeon**

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**Photographs: top, Peter Mauss/ESTO; center, Donal Holway; bottom, William Guillen.**

Art/Kay Larson

# MASTERFUL MYSTERY TOUR

"...A scholarly saga has uncovered a neglected painting with much to tell about the imminent Caravaggio blockbuster..."

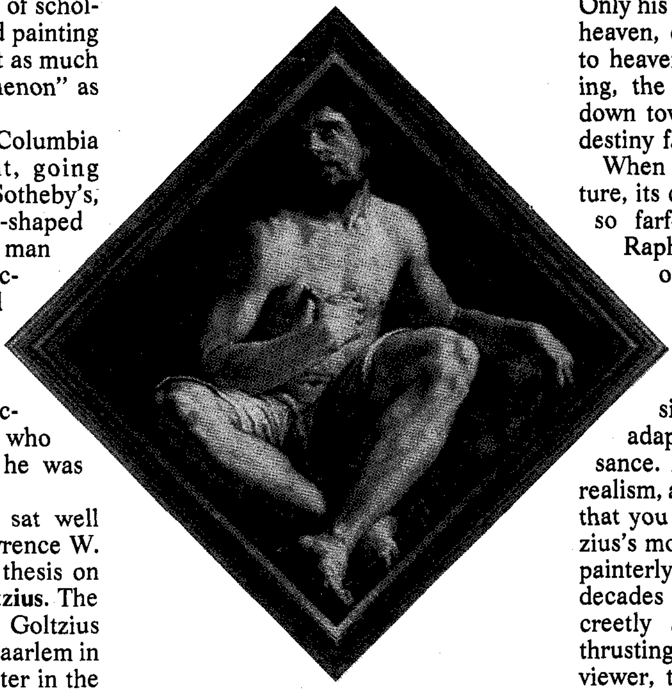
THE BIG NEWS AT THE METROPOLITAN IS the arrival next month of the Caravaggio show. (Already the questions are piling up. How big is big? Will attendance top van Gogh? How many New Yorkers can dance on the head of a pin, or in the halls of a major museum?) The big news is thrilling. But it's worth remembering that the small news can sometimes be more directly connected to the cogs and gears of art history. In a modest saga of scholarship, for instance, a neglected painting has reappeared to tell us almost as much about the "Caravaggio phenomenon" as could Caravaggio himself.

A couple of years ago, a Columbia University graduate student, going through the storage rooms at Sotheby's, came across a little diamond-shaped pendant painting of a huddled man with upturned eyes. The collector who had consigned it called it a Rubens. Sotheby's put it on the auction block as the work of an obscure seventeenth-century Italian, Giovacchino Assereto. The dealer who eventually bought it thought he was getting a van Dyck.

None of those attributions sat well with the graduate student, Lawrence W. Nichols, who was preparing a thesis on the paintings of **Hendrick Goltzius**. The name may not ring bells, but Goltzius was the most revered artist in Haarlem in 1600, arguably the earliest master in the great century of Dutch painting: a man whom Rubens admired; a progenitor of Rembrandt and Hals. Nichols suggested a cleaning. With the dirty varnish gone, Goltzius's monogram appeared.

Helped by its shiny new attribution, the painting was sold to a collector, who has lent it anonymously to the Metropolitan, where it now hangs indefinitely in the large Flemish Gallery. Perhaps it's not so incredible that no one knew what the picture might be—the Met's is only one of four Goltziuses in American museums. Goltzius, who was born in 1558 in a small town outside Haarlem, traveled to the big city when he was nineteen to study with a printmaker. The next several decades of his life were spent inventing a repertoire of engraving techniques that awed his contemporaries. Walter Liedtke, the Dutch specialist in the Met's Department of European Paintings, puts his prints on a par with Dürer's, and tells us that the artist's portrait of his own hand—crippled in a childhood fire—became a legend in Dutch art.

News of the Italian Renaissance diffused slowly through Europe. In 1590, 80 years after Michelangelo spread his heroic figures across the Sistine ceiling, Goltzius decided to confront the great Italian works for himself, traveling to Rome through Germany. When he came back, in 1591, he began to paint. Nichols argues convincingly that the man with upturned eyes is Job, holding in his left hand the potsherd (mentioned in the Bible) with which he scrapes his boils. There is a long tradition in German art, Nichols notes, of the theme "Job in Distress," often accompanied by pictures of "Christ in Distress"; he points to another Goltzius in a European church, also on a diamond-shaped panel, showing a Christ figure in evident misery.



**Lost and found:** Job *by Hendrick Goltzius.*

If the figure in Nichols's discovery is Job, you suddenly realize how shrewdly Goltzius has merged two traditions: the Germanic plus Michelangelo's tormented figures on the Sistine ceiling, jammed into their odd architectural niches. In Goltzius's painting, Job's distress owes much to the claustrophobic corner he has been shoved into. His shoulders twist to avoid bumping the frame; his legs press against the slicing diagonals of the sides. The toes of his left foot are wedged into the corner; his right foot hits the edge; he barks his knuckles against the painting's strange outline. Heaven's afflictions have fallen in on him, bringing the walls suffocatingly close around him. Only his eyes, turned imploringly toward heaven, escape confinement. (Job looks to heaven, but in the companion painting, the divine figure of Christ stares down toward the earth, where His own destiny faces Him.)

When you study Goltzius's little picture, its claim to Italian parentage is not so farfetched. There is a touch of Raphael in the velvet voluptuousness of Job's flesh, which is a healthy pink mottled with the barest shimmer of blue that suggests passing breezes chilling the model's skin. The torsion of the figure is a pure adaptation from the High Renaissance. But there is also a new, fleshy realism, a precision of drawing so intense that you feel you could recognize Goltzius's model in a crowd. Added to it are painterly liberties more typical of the decades after Raphael: the man's discreetly shortened torso, the left leg thrusting out of the painting toward the viewer, the brilliant light falling across Job's chest and face. The lesson comes down from the Italians—let the drama of the pose convey the drama of the story—but along the way, it has been amended.

Painters taking off from Michelangelo and Raphael could travel one way into Mannerism: Exaggerate the poses, draw out the drama, elongate the figures into affectation. Late in the sixteenth century, they began to take another direction: The drama of the pose was brought into relief by dramatic lighting to reveal the human character behind the story. It was Europe's first venture into realism. Close observation was still joined to the standard biblical myths, but—as Goltzius's example shows—observation began to carry a heavier share of the load.

When you look at Goltzius's *Job in Distress,* it's difficult not to see Caravaggio. But by the beginning of the seventeenth century, when Caravaggio began to develop his own solution to the monumental problems set by Raphael and Michelangelo, Goltzius was already back in Haarlem, energizing his audiences with his new interest in painting. A little later, Rubens—a Flemish painter, not a Dutchman—would help bring on the baroque by whipping Mannerism into a froth. Near the end of Goltzius's life (he died on New Year's Day, 1617), Caravaggio's thundering realism would convert a younger generation of Dutchmen. Goltzius's *Job* was painted in 1616, during his last year, so it's possible he may have sensed the new mood of his day, but it's more likely he simply came to some conclusions on his own. *Job in Distress* is a fairly simple picture compared with what would follow, but it reflects the revolution Caravaggio was to spread through Europe—a new sense of psychological reality founded on accurate description of real models, not ideal figures. Job's torment, though still hooked to biblical myth, is more specific and accessible than ever before in European art. Painters—some of them anyway, those who resisted Mannerism—were attending more closely to human realities. Western art was beginning to discover the inner emotional life. Caravaggio used the discovery as a vehicle for paintings that masterfully manipulate the viewer's feelings. You sympathize with his characters because they seem so close to flesh and blood. Goltzius's *Job* probably stands more accurately on the line from Michelangelo to Rembrandt and Vermeer: The outer torment becomes the inner torment; the secret life of the heart is finally laid bare.

Goltzius, bumped in life by Caravaggio, has ironically been bumped again. *Job* used to hang in the small Flemish Gallery, but the paintings in that room and in several of the Spanish rooms have been temporarily taken down for the Caravaggio show, which will spread through them and the galleries that formerly held the collection of twentieth-century art. (The twentieth-century collection is in storage, awaiting completion of its new wing, now in construction.)

After Caravaggio departs, the Department of European Paintings will take over these refurbished galleries. Meanwhile, Goltzius's picture, if the collector allows, will remain in the large Flemish Gallery, finally assured its place in history. (Fifth Avenue and 82nd Street.)

**Briefly noted:** COLONIALPHILIACS should rush to the New-York Historical Society for "**Baroness Hyde de Neuville: Sketches of America, 1807–1822,**" a show whose title does not convey the freshness and charm of these drawings by an exiled Frenchwoman of an America still so new it hadn't yet pulled the tree stumps out of its fields. (170 Central Park West, near 76th Street; through March 17.) ■

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# THE BIG MARKDOWN

"...The department store in *Berrenger's* is a kind of temple sanctifying greed; the show is nostalgia laced with contempt..."

**Love among the collectibles:** *Yvette Mimieux and Ben Murphy.*

SOMEBODY AT 30 ROCK DECIDED THAT NBC shouldn't be the only network in town without a prime-time soap of no redeeming social value. **Berrenger's** (Saturdays; 10 P.M.) is the brainless child of this decision. Think of it, if you must, as *Dynasty* Meets Bloomingdale's. Like *Dallas, Falcon Crest,* and *Knots Landing,* it is a Lorimar production. One of its executive producers is David Jacobs, who "created" *Dallas* and *Knots Landing.* From this you will know pretty much what to expect, which is very little except a lot of humorless men in empty suits palpating twice as many humorless women in lingerie. When these mannequins aren't looking for a fourth for sex, they metastasize money. Sex and money are invariably sad-making on prime-time soaps. Being rich and beautiful, according to Lorimar, is like carrying around a sort of black credit card; you are permitted merely to multiply your opportunities for disappointment.

Berrenger's is a fancy Manhattan department store. But it is, of course, more than just a department store. It is a kind of temple sanctifying greed, a Magic Mountain for conspicuous consumptives. "Berrenger's . . . ," breathes Cammie (Leslie Hope), smote by reverence her first day on the job as a salesclerk. Cammie is from Ohio. She wants, ever so much, to be sophisticated. It is as if, through a lens of lollipop in the middle of a riot of Art Deco, she sees St. Peter's and the Vatican Museum instead of a high-priced flea market. This must be the place. What's that writing on the wall? It says, perhaps, UP YOUR SCALE.

While upping her scale, Cammie shares an apartment, stewardess-style, with Stacey and Laurel. Stacey (Jonelle Allen) manages a department, in addition to being black and sarcastic. Laurel (Laura Ashton) is a very long, very white model, which means that she has the personality of a thermometer except when, usually with her clothes off, she inexplicably flips out. These three, plus John (Jeff Conaway), the womanizing Irish window dresser, and Julio (Eddie Velez), the Puerto Rican would-be fashion designer, are the worker bees in the Berrenger hive. They do not hob with the nobs.

The nobs, natch, are the Berrengers themselves, a founding family about as appetizing as the Borgias, the Romanovs, and the Snopeses. Simon Berrenger (Sam Wanamaker), the patriarch, spends most of his time conniving to humiliate his oldest son, Paul (Ben Murphy), when he isn't threatening to merge the store with a conglomerate run by the sinister Rinaldi (Cesar *Romero:* They found him somewhere; he's still wearing the same suit that looks like a mattress, and he still can't act), who may or may not have Mob connections, as well as a grudge against all Berrengers great and small.

Paul, meanwhile, wants to divorce Gloria (Andrea Marcovicci) so that he can marry Shane (Yvette Mimieux), the store's vice-president of merchandising. This means, unless he gives up jogging, that he can't really keep an eye on his baby brother, Billy (Robin Strand), who gambles and drinks, or his sister, Babs (Anita Morris), who insists on marrying the wrong men, not to mention his niece, Melody (Claudia Christian), a kind of teenybopper Lady Macbeth, and her husband, Todd (Art Hindle), who is a crook. There is also a child who's been missing for five years; her mother watches her on videotape and weeps. I'm sorry to say that Yvette Mimieux has gone through a pencil sharpener since last I saw her; her angles can barely emote. The rest of them don't try very hard, and look a little embarrassed to be there.

Yes, of course, to be sure, granted, we aren't supposed to take a prime-time soap *seriously.* We tell ourselves these soaps are camp. But what is camp if not nostalgia laced with contempt, and to whom do we condescend when we watch it with a stupid grin? It is possible to say interesting things about life in the "small town" of a big department store—James Gould Cozzens wrote a department-store novella, Saul Bellow committed a short story—but *Berrenger's* doesn't. It might even be possible to be witty and observant about New York upscale sophistication, although you would have to mention movies and cocaine and discotheques and leather bars, and maybe even books and music, and certainly food, and *Berrenger's* doesn't.

Years ago, interviewed in *The Paris Review,* Boris Pasternak said this: "Actually, Nietzsche's principal function was to be the transmitter of the bad taste of his period." For our period, and our sins, we've got Lorimar and Aaron Spelling.

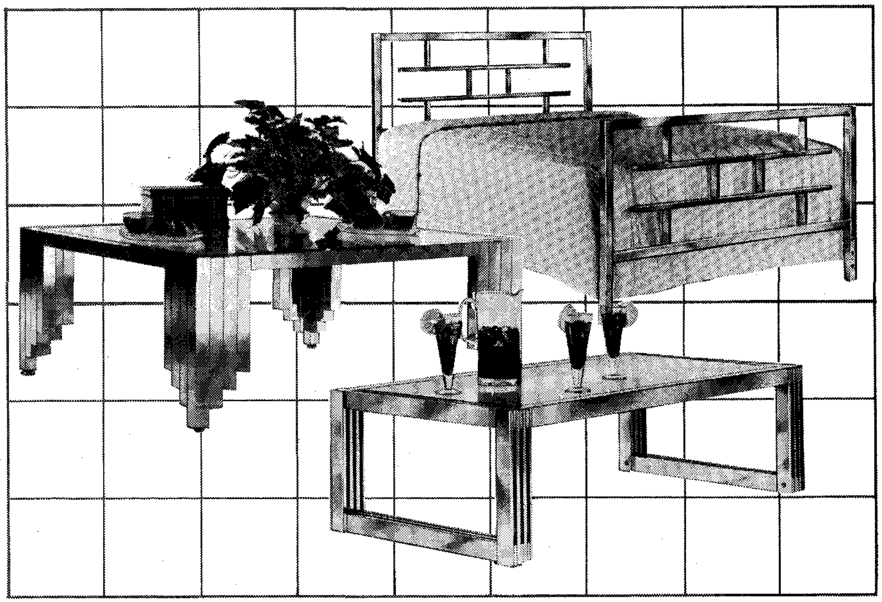
Photograph by Jonathan Becker.

**Crazy Like a Fox** (SUNDAYS; 9 P.M.; CBS) has Jack Warden and San Francisco. Television loves San Francisco almost as much as San Francisco loves itself, which is inordinately. Still, if cars must chase other cars, all the cars might as well bounce up and down on all those nifty little hills, just like Steve McQueen in *Bullitt:* Ping . . . *Pong!* And Warden is an old pro, with his seamed mug and his herky-jerky locomotion. As Harry Fox, private eye, his face looks almost concave, the better to take a punch.

The gimmick here is that rough-and-ready Harry has a straight-and-narrow lawyer-son, Harrison (John Rubinstein), his minutes zippered up, his hours buttoned down. Harry keeps sending Harrison his own shady clients, to preserve and protect from the criminal-justice system. Harrison would prefer drawing up wills, or watching Cal football games on television, to being shot at, while wearing only a bathrobe in the middle of a trolley barn, by a sociopath with $500,000 worth of rare coins in his penny loafers. It's reminiscent of *N.Y.P.D.*, in which Warden also starred, and of *The Defenders* and *Barnaby Jones* and *Simon & Simon* and *Matt Houston* and all the other family cops-and-robbers TV shows wherein Oedipal conflicts and sibling rivalries and other primal crimes are postponed so that the bad guys, who are surprisingly often girls, won't escape comeuppance.

*Crazy* is not as clever as Angela Lansbury's *Murder, She Wrote,* although the programs piggyback. Nevertheless, the acting on *Crazy* is crisp, and the clues are scattered with some wit, and on the very first program I learned several things I hadn't known about 300-pound lady wrestlers and how to tell the sex of a crab, although not enough to make a significant difference.

SKIP REX SMITH IN **Street Hawk** (FRIDAYS; 9 P.M.; ABC). Rex Smith may be able to sing, although he isn't asked to do so on this program, but he can't act, which is what they are supposed to be paying him for, and do we really need—after *The Six Million Dollar Man, Knight Rider,* and *Airwolf*—another cyborg? Smith asks us to believe that he is Jesse Mach, a motorcycle cop to whom a super-cycle—capable of 300 miles an hour, and of backflips to avoid the San Andreas Fault—is entrusted in order that he may vanquish the cocaine traffickers who wasted his partner and best friend. More chaste male love, and more zoom-zoom, and more of the increasingly popular (why?) sepia-tinted camera work that makes everything, including Los Angeles, look as though it had been filmed underwater by avant-garde Japanese frogmen. All this, and charmless smiles, and baby-faced petulance, and just a hint of Fascinating Fascism. ▬



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# THE 'EGG' AND 'I'

"...The wonderful thing about *Joe Egg* is that you must recognize that it is—deep down where it hurts and exalts—about you..."

PETER NICHOLS'S **A Day in the Death of Joe Egg** may not be a great play, but it is, in many ways, awesomely and gladsomely good, and far better than anything you can find on Broadway today, from Mamet to *Ma Rainey,* from Rabe to *The Real Thing.* In fact, it is what the theater would be preponderantly like if we were lucky: made up of plays that seized our interest, hugged our emotions, made us laugh and cry (sometimes simultaneously), and gave us an abundance of things to think about on the subject of the play, on related issues, and indeed on life itself in the broadest, most searching terms.

That *Joe Egg* fulfills these requirements should compensate for an occasional dull patch, a not quite convincing ending, and language that is not, in the strict literary sense, first-rate. The play and its accomplished realization at the Roundabout must restore anybody's faith in the theater's ability to cut through nationality, social class, levels of intelligence and sophistication and hold the most diversified audience in a pulsating unanimity of involvement. The play demonstrates both (as Irving Wardle put it after the London premiere, in 1967) "the old truth which needs constantly to be rediscovered, that comedy has its roots in suffering" and that there are ways of combining realism and stylization that triumphantly bypass the pitfalls of plodding naturalism and dehumanizing fantastication. The wonderful thing about *Joe Egg* is that even if it does not point its finger at you like a recruiting poster, even if it deals with a matter whose specifics are alien to you, there is no way for you not to recognize that it is—deep down where it hurts, exhilarates, and exalts—about you.

Take a youngish couple, Brian and Sheila, in Bristol in the late sixties. Bri is a schoolteacher who would rather be an artist; he's bright, witty, verbal, imaginative, and ultimately immature, having transferred almost seamlessly from being the son of Grace (who exasperates him) to becoming the husband of Sheila (who arouses, thrills, mothers, and satisfies him—and sometimes also exasperates him, though not so often as he does her). Sheila, who has led a promiscuous life but is now genuinely in love with Bri, is a blemished earth mother. She has limitless nurturing affection for animals, plants, people, but also has feelings of guilt that their twelve-year-old spastic daughter, Joe (a "wegetable," as a German-accented specialist calls her), is a punishment for her former sexual laxity. Joe Egg, as the child is nicknamed, is kept at home out of excesses of love and guilt: She is the horribly askew centerpiece around which everything revolves, which keeps the marriage centripetal though troubled until it finally breaks up.

**Game plan:** *Dale and Channing in Peter Nichols's* A Day in the Death of Joe Egg.

Nichols tries to persuade us that this marriage is doomed by the emotional disparity of the partners—that it would dissolve even without Joe. Of this he does not convince me. But no matter: The play is a marvelous demonstration of how people cope, or try to cope, with the impossible; how their small successes are heroic and heartwarming—and excruciatingly funny; how their failures are infinitely forgivable. But, in tiny and not so tiny ways, the play fibs. Bri and Sheila, like the Nicholses, who had such a child, play games to alleviate their pain. They reenact black-comedy encounters with doctors, clergymen, newscasters, and others who try or do not try to help, or variously exploit their predicament. The couple improvises absurdist, parodistic (but oh, so real!) skits about the past, as well as fantasies about the present and future—in some of which Joe becomes normal—without offending against good taste. For it is only through such breathtaking tastelessness that Joe can be endured in the household and given the exacting and distasteful care she needs, as well as what she would not get in a special hospital: love. Love whose meaning, like everything else, eludes her but is its own radiant, frail yet indomitable, justification. In a world where God, if he exists at all, is a "demented footballer," love, any kind of love, is the only palliative.

But the real Nicholses did send their daughter to a special hospital, and the marriage survived. I am the last person to ask drama to become a carbon copy of life; nevertheless, it is these two major departures from biography that most hurt the artistic authenticity of the play. In the end, Nichols cannot make Joe's staying on fully believable or Bri's escape from Sheila seem real enough, though I don't know whether this is a failure of artistry or of logic. What is ingenious, however, is the way absurdist comedy yields to and finally fuses with social satire in Act II, where Nichols introduces a friendly couple: Freddie, a wealthy, square, socialist do-gooder, and Pam, his idly rich, superficial and selfish, but amusing wife. These, and Grace, Bri's

Photograph by Carol Rosegg/Martha Swope Associates.

typical yet pungently non-cliché mother, round out a tragicomic view of bourgeois society that remarkably manages to be both ludicrous and touching. The interaction of characters and conversations, superbly orchestrated, makes *Joe Egg* the kind of first play that Nichols understandably has never surpassed, though, to his credit, sometimes equaled.

Arvin Brown has directed with a richness of texture and subtlety of dynamic shading I didn't know he could command, and there's no unsplendid performance. I have never much liked Stockard Channing, but, as Sheila, she proves consummately equal to the part's emotional, intellectual, and accentual complexities, and gives what by any standard is a major performance. Bri can be, and has been, played either as a naturally ironic fellow whom life forces into becoming a relentless comedian (thus Albert Finney) or as a born stand-up comic whom fate ruthlessly sobers up (thus Joe Melia). Jim Dale, one of our most irresistible comic actors, espouses the second mode, and it does wonders for Bri and the play. The more irrepressibly funny he is, the greater the suggested weakness behind the façade, and the more moving the heroically preposterous effort to overcome it. In their very different way, Channing and Dale are as good a team as Smith and Dale must have been.

There is a winsomely maddening Grace from Margaret Hilton, the perfect mother for Bri; Gary Waldhorn makes Freddie's helpfulness drolly irksome; and, as Pam, Joanna Gleason displays a heady comedic technique. As the flawed Joe, Tenney Walsh is flawless. The visual aspects are adequate. This felt and thoughtful play allows each character to be relatively right and relatively wrong, relatively absurd and relatively heart-wringing. Yet far from being calculated and manipulative, these relativities spring full-fledged and alive from the author's honestly observant and inventive mind. They are above all—shudderingly, riotously, fastidiously—true.

BACK IN 1946, THE GREAT GERMAN POET Gottfried Benn complained that the public wanted nothing but "the approximate, the soothing—lethargy. Do not disturb the sleep of the world!" That injunction is followed to the letter by the current, umpteenth revival of **The King and I.** It is heartening to hear that Yul Brynner has won his long bout with illness, but that is about all that is healthy about this torpid, if not comatose, production. Well, not quite: Araby Abaya is charming and forceful as the little crown prince, and, as Anna, Mary Beth Peil can sing. But her performance is delivered by an automaton: every expression, gesture, movement computerized. And even in singing, her phrasing is metronomic.

Yul Brynner's performance, which only a few centuries ago seemed so alert and invigorating, has become a waxwork. I guess old Siamese kings do not die, they just imperceptibly sidle into Madame Tussaud's. Except for a cold that hoarsened the voice, and gargantuan overamplification that reassuringly permitted us to hear that Brynner was still breathing, there was little to recommend this Xerox copy of a performance with much of the speech slurred.

I cannot imagine from what flea markets the rest of the personnel was assembled by Mark Reiner, the casting director. First, the young lovers, Sal Provenza and Patricia Welch: Young, yes, but singers, actors, or anything resembling lovers, emphatically no. Next, Edward Crotty played Sir Edward as if unable to rise above some doggy-do he had just stepped in. And Mitch Leigh directed like a meter maid with delusions of being a traffic cop. The orchestra, under Richard Parrinello, sounded piped in from nearby Roseland, and had not yet heard of rubato; sets, costumes, and lighting vied for the tackiness prize, but Jerome Robbins's big ballet, restaged by Rebecca West, maintained some spirit. Need I add that the first-nighters enjoyed the show's every last soporific drop. ■

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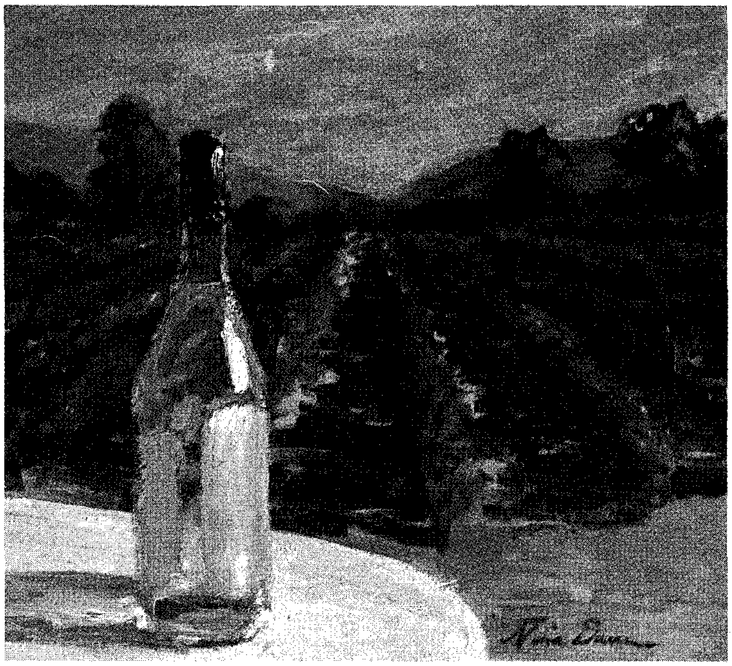
> "...Even informed consumers have trouble keeping up with the dozens of new releases that arrive on retail shelves every month..."

CALIFORNIA CONTINUES TO BE, FOR American wine drinkers, the most interesting and exciting wine region in the world, and the one most difficult to keep up with. Even informed consumers have trouble keeping track of, much less evaluating, the dozens of new releases that arrive on retail shelves every month from both established and unknown wineries. The new arrivals from California are very much a mixed bag—more than ten different varieties, representing three or four recent vintages, from more than 300 wineries; and some of the least familiar labels, from wineries that have produced only one or two vintages, are among the most expensive. Whereas the wines of, say, the leading Bordeaux châteaux are likely to be available in several recent vintages, a new release from a California winery usually replaces the previous vintage on the shelf, so the consumer is put in a now-or-never situation with wines that he or she may know little about.



**New wine:** *Over 300 California wineries are now represented here.*

I've been able to taste more than 100 new California wines in recent weeks, but before suggesting a number of interesting new Cabernet Sauvignons, Chardonnays, and Sauvignon Blancs, I'd like to review some of the changes that have been taking place in California. Just in the past decade, the number of wineries there has increased from fewer than 300 to more than 600, with 54 new ones established in 1983 alone. When Robert Mondavi built his winery in 1966, there were fewer than 20 wineries in the Napa Valley; today, there are more than 130. And in Sonoma, which now has almost as many wineries as Napa, there were only a dozen operating in 1960, not very long ago by Bordeaux or Burgundy standards. The acreage of fine wine grapes, without which California wines could not have established themselves as the equal of any in the world, has more than tripled in less than fifteen years. In some areas, the increase has been particularly dramatic: Monterey County, which had only 2,000 acres in 1969, has more than 34,000 today, and in Sonoma, the plantings of such classic varieties as Cabernet Sauvignon, Pinot Noir, Chardonnay, and Sauvignon Blanc have increased from less than 1,000 acres in 1965 to more than 15,000 today. In San Luis Obispo and Santa Barbara Counties, too, there are more than 14,000 acres of vineyards, most of them planted since 1970. The quality of the grapes grown there—especially Sauvignon Blanc and Chardonnay—is such that they are now being purchased by a number of Napa and Sonoma wineries.

As recently as the 1950s, consumers were so unfamiliar with the names of grape varieties that some wineries found it easier to sell a red wine made from Cabernet Sauvignon by labeling it claret rather than using its varietal name. Today, nearly 400 wineries produce Chardonnay, more than 350 make Cabernet Sauvignon, and about 200 vinify Sauvignon Blanc. Many of these wines come from firms that released their first vintages only in the past two or three years. And because a California winery's first or second effort can achieve instant fame by winning gold medals at the many judgings that now take place annually, it's hard for a wine enthusiast to keep up with the best bottles.

Another aspect of California wine-making that sets it apart from the traditional European approach is its flexibility. Clos du Val, which established a reputation for Cabernet Sauvignon and Zinfandel, now produces Chardonnay, Pinot Noir, and Sauvignon Blanc as well; Burgess Cellars, which began by producing nine wines, now concentrates on only three—Cabernet Sauvignon, Chardonnay, and Zinfandel. Not only can a wine-maker decide to add a new wine or discontinue an old one from one vintage to the next but a grower can change over his vineyards almost as quickly: Instead of uprooting his vines and planting new ones, he can simply cut the vines off above the ground and graft on a different variety, which enables him to get his first crop the following year instead of three or four years later. A great deal of acreage has been converted by T-budding, as this technique is called, from red varieties to more profitable white ones such as Chardonnay and Sauvignon Blanc.

The most widely publicized trend in California wine-making has been the emphasis on what the Californians choose to call food wines, that is, wines that are restrained and balanced rather than powerful and overwhelming. But there are other trends as well. For example, many wineries, especially newer ones, are focusing their efforts on just three varieties—Cabernet Sauvignon, Chardonnay, and Sauvignon Blanc. Zinfandel, Johannisberg Riesling, Pinot Noir, and other varieties are still widely produced, of course, and some wineries even specialize in one or another of these, but the three classic varieties, plus Merlot, are the ones many wineries now feature. It wasn't so long ago that the marketing approach of Almadén, Paul Masson, or the Christian Brothers (offering 40 or 50 dif-

Illustration by Nina Duran.

ferent wines, including sherry, port, and several sparkling wines) was considered normal in California—and that Robert Mondavi's decision to produce only vintage-dated varietal wines (the Red and White Table Wines came later) was regarded as a daring way to launch a major winery. Today, a winery can achieve its initial reputation with a single variety: Jordan with Cabernet Sauvignon, Far Niente and Sonoma-Cutrer with Chardonnay.

Another trend is toward appellations of origin, not simply the names of counties—Napa, Sonoma, Monterey, Amador, Mendocino—but of what are now known as viticultural areas. Some areas that have been officially defined, and whose names may appear on labels, include Sonoma Valley and Dry Creek Valley in Sonoma County, Fiddletown and Shenandoah Valley in Amador County, Edna Valley and Paso Robles in San Luis Obispo County, Los Carneros in both Napa and Sonoma Counties, and Santa Ynez Valley and Santa Maria Valley in Santa Barbara County. That a region can be defined geographically doesn't mean that the wines produced from its vineyards are necessarily special, or even distinctive (it's the area that's defined, not the quality of the fruit grown there), but the increased emphasis on appellations will encourage wineries and the growers from whom they buy their grapes to focus more intently on the particular varieties best suited to a specific combination of soil and microclimate.

There also seems to be a trend toward a greater number of bottlings from a given variety. Many wineries produce reserve wines, which are specially selected lots of a particular variety that are bottled separately and labeled with such designations as Reserve, Private Reserve, and Special Selection. Other wineries emphasize vineyard designations, vinifying and bottling separately the wines from different growers. (Of course, just because a winery chooses to bottle the wines made from grapes grown by Smith, Brown, and Jones separately doesn't make the wines better or more interesting.) And some wineries produce the same variety from more than one geographical appellation. Chateau St. Jean, for example, has produced as many as nine different Chardonnays in a single vintage; Acacia currently makes four Chardonnays and five Pinot Noirs; Beaulieu Vineyard produces, in addition to three Cabernets, three Pinot Noirs and two Chardonnays; and Chateau Montelena markets Chardonnays and Cabernets that come from both Napa and the Alexander Valley in Sonoma.

These considerations may provide some perspective on the constantly shifting and expanding California wine scene, but they don't affect the quality of individual wines. There are, as always, disappointing bottles. Along with the range of well-made Cabernets are some that are light and weedy, others that are overripe and raisiny; there are green, unripe Chardonnays as well as soft, flabby ones; and some Sauvignon Blancs are too aggressive, others weak and simple, without the varietal character that makes this wine so interesting. In addition, some wine-makers have been affected by the new regulations that raised the minimum requirement for a varietal wine from 51 to 75 percent of wine from the grape specified on the label. Although many producers use 100 percent of the named varietal for Pinot Noir, Chardonnay, Zinfandel, and Johannisberg Riesling, some have preferred to soften and balance Cabernet Sauvignon with Merlot and Cabernet Franc, and to diminish the aggressiveness of Sauvignon Blanc with as much as 40 percent Semillon (these combinations are traditional in Bordeaux, of course); the latter must now alter their vinification and blending to stay within the new rules.

The best of the new releases of Cabernet Sauvignon range from restrained, accessible wines to big, sturdy, and long-lived ones. Among the supple and elegant Cabernets are Buena Vista 1981 ($10.89), Parducci 1980 ($7.99), Concannon 1981 from Livermore ($9.49), and Fetzer 1982 Barrel Select ($7.49)—wines that are no less appealing for being moderately priced. Some 1981 Cabernets with more substance are the rich Whitehall Lane ($11.99), the finely textured Silverado Vineyards ($13.25), the well-defined Carneros Creek ($12.99), and the nicely structured Iron Horse ($16.99). Three big, tannic, but well-balanced Cabernets are Cuvaison 1980 ($11.99), Spring Mountain 1980 ($13.99), and Frog's Leap 1982 ($11.99).

Attractive 1983 Chardonnays include such stylish examples as Inglenook ($9.99), Parducci ($7.99), Fetzer Barrel Select ($9.39), Concannon ($8.49), William Wheeler from Monterey ($10.99), Stratford ($9.99), and the supple, fleshy one from Acacia labeled "Napa Valley–Carneros" ($16.49). Good Chardonnays from the 1982 vintage include the restrained, elegant Cuvaison ($14.99) and Silverado Vineyards ($11.99); the ripe Lambert Bridge ($12.99); the crisp, lively Simi ($10.50) and Trefethen ($15.25); and Sonoma-Cutrer's Russian River Ranches bottling ($10.49), with its excellent balance of fruit and acidity.

A number of 1983 Sauvignon Blancs were released by mid-1984; others have appeared since, including the distinctive and stylish Joseph Phelps ($8.75). Fine 1983s that emphasize the fresh, herbaceous quality of this grape are those of Dry Creek ($10.50), Kenwood ($8.99), and Konocti ($6.49). More restrained versions were made by Inglenook ($7.99) and Concannon ($7.99). ■

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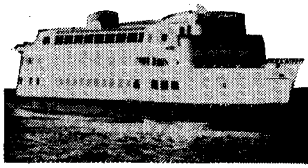

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## CHILDREN'S PARTIES

HERE'S A DIFFERENT KIND OF PARTY, offered for children ages one to twelve, now on sale. In this cheerful and attractive studio, Young at Art gives art parties at which the children entertain themselves constructively. The organization's founder, Susan Striker (author of the "Anti-Coloring Book" series), has personally trained the seven teachers on her staff. Under their supervision, youngsters draw, paint, sculpt, make their own party favors, decorate the birthday cake, and, if you wish, use the gym facilities. The complete party package includes: decorations, favors, cake, juice, art supplies, and supervising teachers. For parties of up to seventeen children, two teachers (an art teacher and a gym teacher, or two art teachers) are provided; one teacher is added for every one to nine children after that. The basic party price for ten children, usually $250, is now $199 (add $10 for each additional child). This price applies to parties held through October 1 if you reserve by February 14. Call for an appointment if you want to visit the school or observe a party in progress. Checks accepted; no credit cards. *Young at Art, 251 West 86th St., Suite 3 (595-3902); Mon.–Sat. 10 a.m.–5 p.m.*

## BEAUTY

SALON DI MAURO, A FULL-SERVICE BEAUTY salon conveniently located in the Grand Hyatt Hotel, is offering an after-Christmas special. The slick, attractive salon is open to men and women. Shampoo, cut, and blow-dry, were $25 (for men) and $45 (for women), now $17 and $30, respectively; permanent, was $60 and up (depending on hair length), now $40 and up; highlighting, was $75 and up, now $50 and up; one-process hair coloring and blow-dry, were $45 and up, now $30 and up; facial, was $45, now $30; makeup application, was $25, now $17; manicure, was $12, now $8; pedicure, was $25, now $17; ampoule heat treatments for hands or feet, were $15 each, now $10; all waxing, now 30 percent off. American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted; no checks. *Salon di Mauro, Grand Hyatt Hotel, 42nd St. at Lexington Ave. (661-3780); Mon.–Sat. 8 a.m.–6:30 p.m.; through 2/23.*

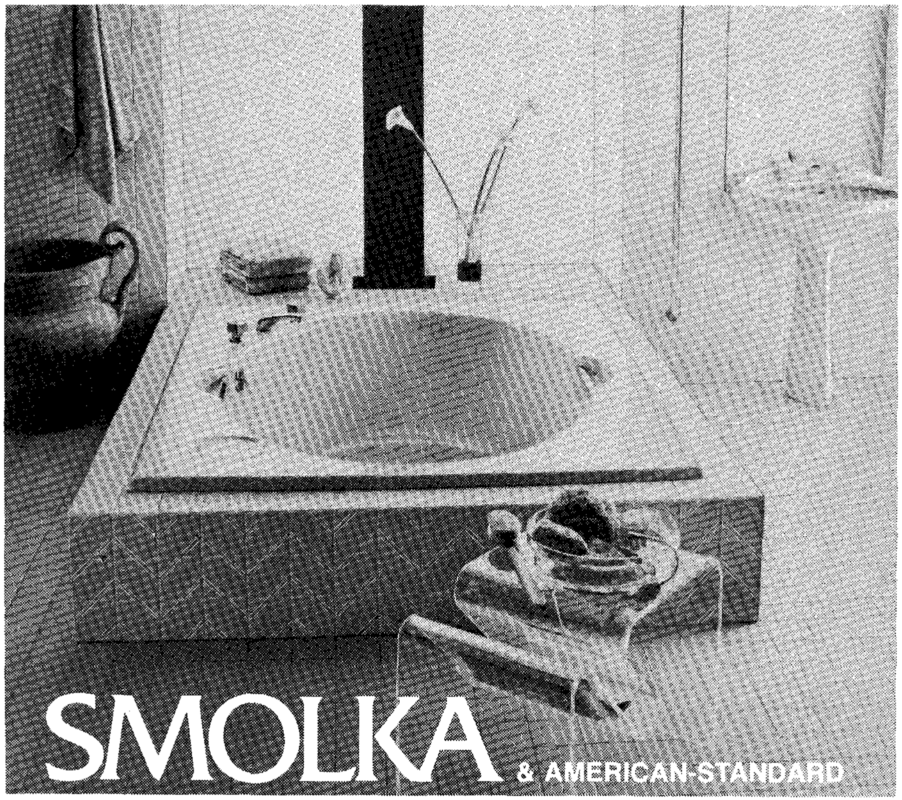
DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

## SHOWROOM SALE

ABOUT 350 LEATHER AND SUEDE GARMENTS for women, many trimmed with python or snakeskin, are on sale at the designer's showroom. Clothing, sizes 4–14 (many one-of-a-kind size 8/10 samples), includes: mohair-and-silk-blend sweaters with python trim, retail $600, here $75; leather or suede jackets, retail $750–$850 (for a jacket with hand-painted-python trim), here $95–$175; matching suede or leather slim skirts, or pleated pants, retail $400–$550, here $60–$75; natural- or hand-painted-python jackets, retail $1,200–$1,500, here $125–$175; two eelskin jackets, retail $800 each, here $125; silk-crêpe dresses with hand-painted-python hip band, retail $400–$700, here $45–$150; a few silk dresses with python trim, retail $800–$1,000, here $45–$85; a few dressy silk separates, retail $180 (straight skirts) and $240 (pajama pants), here $30–$40 each; and much more. Also, for the home sewer, suede and leather skins, here $4 each; snakeskin and python pieces, here $25–$50 per shopping bag; designer silk fabrics, retail $30–$50 a yd., here $5–$6. Checks accepted; no credit cards; all sales final. *Steven Shatz, 237 West 35th St., second floor (736-2328); Mon.–Fri. 10 a.m.–5 p.m.; while stock lasts.*

## DESIGNER SALES

A NUMBER OF DESIGNERS IN THIS BUILDING are holding sales in their individual workrooms and showrooms. From Yonson Pak, women's contemporary coordinates in imported natural fabrics (sizes 4–12), including: zippered wool stadium jackets, retail $270, here $135; matching skirts, retail $200, here $100; brown wool-worsted golf jackets, retail $310, here $155; matching pants, retail $180, here $90; white cotton turtleneck blouses, retail $150, here $75; wool-voile ski pants, retail $210, here $105; matching shirts, retail $190, here $95; tunic dresses with lace overlay, retail $370, here $185. From Marlene Steiner, about twenty one- and few-of-a-kind evening dresses (mostly sizes 8 and 10; some 4, 6, and 12), including: two gold-sequined dresses with V-back (sizes 4 and 6), retail $1,800, here $250; asymmetrical red silk-taffeta gown (size 10), retail $900, here $250; silk-and-metallic striped dress (size 10), retail $900, here $250. From Lucille Chayt, over 100 day-into-evening dresses, evening dresses, and separates



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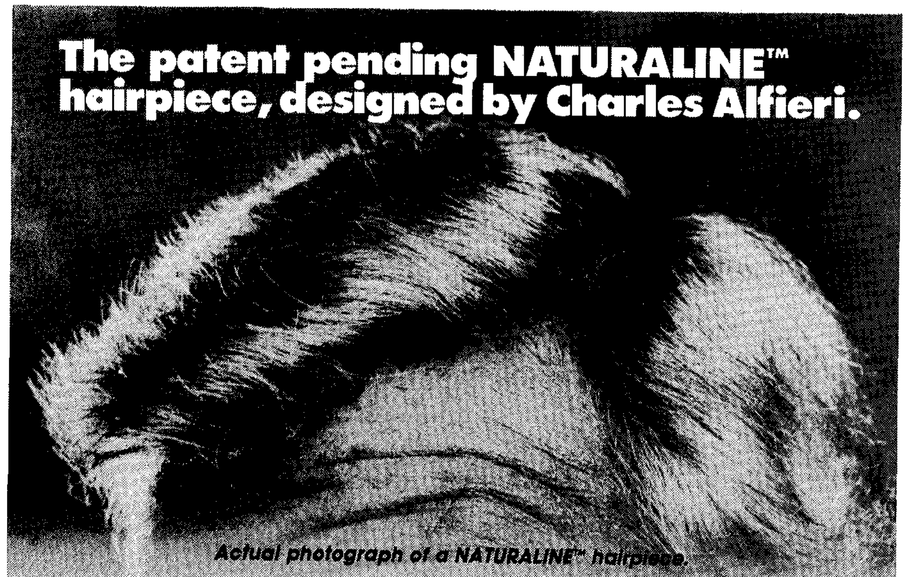
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(sizes 4–12), including: silk-jacquard or mat-jersey hip-band dresses, retail $630, here $130; two-tone silk-jacquard hip-band dresses, retail $650, here $150; silk-jacquard side-draped dresses, retail $570, here $150; silk-chiffon dresses with glitter and mat-jersey dresses with sequins, retail $1,000 each, here $350; one-of-a-kind hand-painted mat-jersey dress (size 8/10), retail $630, here $150; one-of-a-kind gold-lamé dress (size 8/10), retail $830, here $150. Also, fashions from earlier seasons, including: silk-charmeuse peplumed blouses, retail $300, here $25; coordinating skirts, retail $300, here $25; wool dresses, retail $390, here $195 (perfect) and $100 (irregular). From Meeting Up, Italian unisex cotton activewear and sportswear for women, sizes 6–16, and men, sizes 28–36, including: printed T-shirts with bold graphic look, retail $20, here $8–$10; cotton shirts in many colors, retail $45, here $21; quilted sweatshirts, retail $75, here $26; quilted sweatsuits, retail $85, here $40. From Johnny Chang: brightly dyed oversize men's cotton shirts from the fifties and sixties, retail $48, here $24.50 (regular) and $6–$12 (irregular). Cash-and-carry only; all sales final. *The Designer Building, 264 West 35th St.; Yonson Pak, fifth floor (695-6087), Marlene Steiner, sixth floor (947-4115), Lucille Chayt, sixth floor (564-2584), Meeting Up, ninth floor (947-7714), Johnny Chang, seventeenth floor (714-2414); Mon.–Thurs. 10 a.m.–4 p.m.; through 1/17.*

## FOR WOMEN

TWO DESIGNERS HAVE JOINED IN A SALE of trendy clothing for young women, sizes 4–10. From Foiling Around: oversize lace shirts with rhinestone buttons, in citron green or pink, with black lace collar, retail $70, here $25; narrow black knit skirts with coordinating godets, retail $50, here $25; slim black lace pants, retail $70, here $25; wool-worsted slim skirts, retail $85, here $25; men's oversize vintage cotton shirts, dyed red, retail $25, here $10. From Donna Ricco: wool-jersey day and evening dresses, retail $110, here $40; cotton-knit chemises with colorful Velcro trim, retail $95, here $35; tissue-faille party dresses, retail $180, here $45; cotton-and-linen-blend casual chemises, retail $160, here $40; racks of one- and few-of-a-kind samples of sportswear and separates, retail $50–$80, here $10 and $15. Cash-and-carry only; all sales final. *Donna Ricco, Inc., 491 Seventh Ave., near 37th St., seventeenth floor (279-5970); Wed.–Fri. noon–6 p.m.; 1/23–25 only.*

## FOR MEN AND WOMEN

THERE ARE NOW SIX CHARIVARI STORES, and each is having a major sale on clothing for men (sizes 36S–42L, waist 29–36) and women (sizes 2–14). For men, at Charivari Men's Store, Charivari 72, and Charivari 57: clothing by such designers as Giorgio Armani, Basile, Barbas, Byblos, Cerruti, Gianfranco Ferre, Kenzo, Claude Montana, Verri Uomo, and Gianni Versace. Suits, were $525–$875, now $399–$599; coats, were $435–$940, now $299–$659; sport coats, were $325–$800, now $229–$559; pants, were $125–$360, now $99–$229; sweaters, were $80–$710, now $49–$459. Claude Montana leather jackets, were $1,340–$2,100, now $999–$1,299; Issey Miyake raincoats, were $655–$850, now $399–$499; also dress and sport shirts at great reductions. At Charivari Workshop: men's coats, jackets, pants, outerwear, shirts, sweaters, and more, by Jun, Comme des Garçons, Matsuda, Pashu, Sasaki, Arrston Volaju, and Yohji Yamamoto. Prices were $110 (for a Matsuda shirt) to $800 (for a Yohji Yamamoto coat), now $79–$399, respectively. At Charivari Sport: men's outerwear, pants, shirts, and sweaters, by Basco, Girbaud, Calvin Klein, Polo, and Willi Wear, were $35 (for a Calvin Klein shirt) to $240 (for Polo outerwear), now $19–$139, respectively. For women, at Charivari, Ltd.: Max Mara skirts and pants, were $110–$225, now $69–$159; Italian handbags, were $80–$125, now $49–$79. By Kenzo: dresses, were $180–$320, now $109–$199; jackets and coats, were $355–$500, now $199–$299; shirts and blouses, were $98–$130, now $59–$79; skirts and pants, were $135–$235, now $79–$149. By Tahari: jackets, were $208–$368, now $159–$219; skirts and pants, were $96–$216, now $59–$119; dresses, were $106–$236, now $69–$139. By Perry Ellis: silk shirts, were $140–$220, now $89–$129; skirts, were $180–$300, now $109–$169; sweaters, were $190–$300, now $129–$169. At Charivari 72: women's blouses, coats, pants, shirts, skirts, suits, sweaters, and more, by Basile, Issey Miyake, and Claude Montana. Prices were $180 (for an Issey Miyake shirt) to $1,965–$2,445 (for Basile fur and leather-and-fur coats), now $99 to $1,279–$1,589, respectively. At Charivari Workshop: women's coats, pants, skirts, sweaters, sweatshirts, tops, tunics, outer jackets, and more, by Matsuda, Issey Miyake Plantation, Issey Sport, and Yohji Yamamoto, were $80 (for a Yohji Yamamoto sweatshirt) to $490 (for Issey Sport coats and jackets), now $49–$269, respectively. At Charivari 57: women's capes, coats, dresses, jumpsuits, pants, skirts, sweaters, tops, and tunics, by Byblos, Jean Paul Gaultier, and Yohji Yamamoto, were $80 (for a Yohji Yamamoto shirt) to $960 (for a Yohji Yamamoto coat), now $49–$489, respectively. At Charivari Sport: women's coats, dresses, jackets, pants, skirts, sweaters, and tops, by Norma Kamali, In-Wear, and Willi Wear, were $24 (for a Kamali top) to $225 (for an In-Wear coat), now

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$15–$139, respectively. A.E., M.C., V., checks accepted; all sales final. *Charivari Men's Store, 2339 Broadway, at 85th St. (873-7242); Charivari Sport, 2345 Broadway, at 85th St. (799-8650); Charivari, Ltd., for Women, 2307 Broadway, near 83th St. (873-1424); Charivari Workshop, 441 Columbus Ave., at 81st St. (496-8700); Charivari 72, 257 Columbus Ave., at 72nd St. (787-7272); Charivari 57, 18 West 57th St. (333-4040). Call stores for hours; sale while stock lasts.*

### WHOLESALE

THIS WHOLESALER OF WOMEN'S CLOTHING, sizes 2–16 (London Fog items up to size 20), is offering designer-label merchandise by Harvé Benard, Bonnie Cashin, London Fog, Albert Nipon, Regina Porter, Giorgio Sant'Angelo, Pauline Trigère, and others at wholesale prices. Also, a collection of coats, jackets, rainwear, and sportswear, by Marie Mirisola for Capri. For example: wool coats, were $495, now $100–$270; fur-trimmed coats, were $670, now $250–$350; three-quarter-length wool coats and pea coats, were $270, now $70–$130; down coats, were $290, now $40–$120; raincoats with zip-out lining, were $230, now $80–$150; cashmere coats, were $580, now $240–$280; wool suits, were $400, now $80–$150; wool, rayon-and-wool-blend, or polyester dresses, were $150, now $50–$90; wool blazers, were $185, now $80–$90; wool pants and skirts, were $120, now $35–$59; storm coats, were $280, now $120–$160; silk or polyester blouses, were $80–$90, now $25–$40; sport outerwear jackets, were $120–$200, now $40–$90. Also, group of furs, including: blue-fox jackets, were $700, now $450; ranch-mink jackets, were $1,000, now $600; and much more. A.E., M.C., V. accepted; no checks; all sales final. *Paris Fashion, Inc., 270 West 38th St., seventeenth floor (279-6019); Mon.–Fri. 10 a.m.–5 p.m., Thurs. till 6 p.m., and Sat. till 3 p.m.; through 2/2.*

### FOR CHILDREN

EVERYTHING IN THIS WONDERFUL WEST Side children's-wear store is reduced at least 50 percent below its usual discount prices. Much of the clothing (sizes infant to 16 years) is imported and priced according to size. Jean Bourget polyester-filled crinkle-nylon ski jackets from France, were $76.95 (sizes 2 and 3 years), $80.95 (sizes 4–7 years), $88.95 (sizes 8–12 years), and $95.95 (sizes 14–16 years), now $38.48, $40.48, $44.48, and $47.98, respectively; Marese two-piece knit-dress-and-tights sets from France, were $59.50–$73.75 (sizes 3 months–4 years), now $29.75–$36.88; Oshkosh B'gosh corduroy overalls, were $13.95 (sizes 6–24 months) and $15.35 (sizes 2–4 years), now $6.98 and $7.68, respectively; Oshkosh B'gosh flannel-lined corduroy overalls, were $17.85–$21.95 (sizes infant to 6X), now $8.93–$10.98; Klimagers seersucker-corduroy or brushed-cotton overalls, were $60.25–$63.50 (sizes 6 months–4 years), now $30.13–$31.75; Klimagers cotton-flannel shirts in a variety of colors and patterns, were $33.25–$35.45 (sizes 6 months–4 years), now $16.63–$17.73; Babymini pastel corduroy overalls from France, were $55.95–$60.50 (sizes 6 months–3 years), now $27.95–$30.25; Wibbies cotton jumpsuits in many colors, were $22.95–$26.95 (sizes 3/6 months–4 years), now $11.48–$13.48; Marc Arien leather jackets in five styles for boys and girls (some with zip-out pile lining), were $129.95–$169.95 (sizes 3–14 years), now $64.98–$84.98; girls' fully lined Italian wool skirts in plaids and solids, were $64.75–$105.95 (sizes 5–14 years), now $32.38–$52.98; and much more. Also, fashions by Fino Fino, Daniel Hechter, Petit Bateau, and Sun & Sand, including outerwear and accessories. Checks accepted; no credit cards; all sales final. *Greenstones et Cie, 442 Columbus Ave., near 81st St. (580-4322); Mon.–Fri. 11 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–6 p.m.; through 2/10.*

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## A Complete Entertainment Guide for the Week Beginning Jan. 16.

# MOVIES

## Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### Manhattan

#### Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—*The Plague Dogs.* #2—Thru Jan. 15: *Night and Fog in Japan.* Jan. 16–22: *Dear Summer Sister.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

4. **ESSEX**—Grand St. nr. Essex. 982-4455. *Avenging Angel.*

5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Jan. 17: *The Bostonians.* **AGEE ROOM**—Thru Jan. 17: *Smithereens.*

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—*L'Homme Blessé.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. *The 2nd U.S. Erotic Film Festival.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Protocol.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Jan. 14: *Persona; The Seventh Seal.* Jan. 15: *I Confess; Dial M for Murder.* Jan. 16: *Pygmalion; Major Barbara.* Jan. 17: *The Picture of Dorian Gray; Oscar Wilde.* Jan. 18–19: *The Paradine Case; North by Northwest.* Jan. 20: *The Petrified Forest; The Man Who Came to Dinner.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Jan. 17: *The Ploughman's Lunch; Another Country.*

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Jan. 15: *Zelig; Broadway Danny Rose.* Jan. 16–17: *Meetings With Remarkable Men; Blood Wedding.* Jan. 18–19: *Mr. and Mrs. Smith; Suspicion.* Jan. 20–22: *The Lion in Winter; Anne of the Thousand Days.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*Emmanuelle 4.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The River.* #2—*A Soldier's Story.* #3—*Choose Me.* #4—*A Nos Amours.*

#### 14th–41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*Kaddish.* #2—*Micki & Maude.* #3—*Starman.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Flamingo Kid.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Starman.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Dune.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Micki & Maude.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*2010.* #2—*The Cotton Club.* #3—*Beverly Hills Cop.*

#### 42nd–60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Micki & Maude.* #2—*The Mutilator.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *2010.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Johnny Dangerously.* #2—*City Heat.* #3—*The Terminator.* #4—*Purple Rain.* #5—*Protocol.* #6—*The River.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*The Cotton Club.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Pinocchio.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Dune.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Avenging Angel.* #2—*The Flamingo Kid.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Falling in Love.* **EMBASSY 3**—*Breakin' 2 Electric Boogaloo.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Jan. 14: *The Last Metro; Fitzcarraldo.* Jan. 15–16: *Arabian Nights; Accattone!; The Canterbury Tales.* Jan. 17–19: *Heat and Dust; The Return of Martin Guerre.* Jan. 20–21: *Forbidden Planet; Star Trek—The Motion Picture.* #2—Jan. 14–15: *Barbarella; Flesh Gordon.* Jan. 16–17: *Ziggy Stardust and the Spiders From Mars; Just a Gigolo.* Jan. 18–19: *Victor/Victoria; Cabaret.* Jan. 20: *Giant.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Starman.* #2—*Emmanuelle 4.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru Jan. 17: *A Soldier's Story.* Opening Jan. 18: *That's Dancing.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *A Passage to India.* Theater closed Jan. 14.

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Emmanuelle 4.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Jan. 17: *Jewish Gauchos.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Mass Appeal.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "French Film Festival." Thru Jan. 14: "Light Comedies": *Buffet Froid.* Beg. Jan. 15: "A Tribute to Simone Signoret."

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *The Flamingo Kid.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *Places in the Heart.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Jan. 17: *City Heat.* Beg. Jan. 18: *The River.* #2—Thru Jan. 17: *Johnny Dangerously.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Micki & Maude.* CORONET—*Starman.* Theater closed Jan. 16.

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. Thru Jan. 17: *Mass Appeal.* Opening Jan. 18: *1984.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. Thru Jan. 17: *Birdy.* Opening Jan. 18: *Blood Simple.* **CINEMA II**—753-0774. *The Killing Fields.*

#### 61st Street and Above
#### East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Protocol.* #2—832-2720. Thru Jan. 17: *Dune.* Opening Jan. 18: *Maria's Lovers.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. Thru Jan. 17: *The River.* Opening Jan. 18: *1984.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Mrs. Soffel.* #2—*2010.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. Thru Jan. 17: *Falling in Love.* Opening Jan. 18: *That's Dancing!*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *The Flamingo Kid.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *A Soldier's Story.*

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*Avenging Angel.* #2—*Johnny Dangerously.*

84. **COSMO**—116th St. nr. Lexington Ave. 534-0330. *Avenging Angel; C.H.U.D.*

#### 61st Street and Above
#### West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. *Mrs. Soffel.*

86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*A Love in Germany.* #2—*Man of Flowers.* #3—*Amadeus.*

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## MOVIES

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*The Inheritors.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 14: *Goodbye, Mr. Chips* (1939); *Pride and Prejudice.* Jan. 15–16: *Scaramouche; The Man Who Would Be King.* Jan. 17–19: *Holiday* (1938); *All About Eve.* Jan. 20–Feb. 2: "A Tribute to Jerome Kern." Jan. 20–21: *Roberta; Cover Girl.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*The Killing Fields.* #2—*The Cotton Club.* #3—*Beverly Hills Cop.* #4—*The River.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*Micki & Maude.* #2—*Protocol.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 14: *A Star Is Born* (1937); *What Price Hollywood?* Jan. 15: *Free at Last; The Children Were Watching; Crisis Behind a Presidential Commitment.* Jan. 16: *Steppenwolf; Siddhartha.* Jan. 17: *The Taming of the Shrew; The Amorous Adventures of Moll Flanders.* Jan. 18: *Five Easy Pieces; The Last Detail.* Jan. 19: *La Dolce Vita.* Jan. 20: *Bob le Flambeur; The Moon in the Gutter.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Jan. 17: *Koyaanisqatsi.* Jan. 18–19: *Erendira; Sugar Cane Alley.* Jan. 20: *Entre Nous; Peppermint Soda.*

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*The River.* #2—*Pinocchio.* #3—*Avenging Angel.* #4—*Emmanuelle 4.*

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*Avenging Angel.* #2—*Breakin' 2 Electric Boogaloo.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. *Avenging Angel.*

## Museums, Societies, Etc.

**AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West.** 873-4225; Naturemax: 496-0900. Free with museum adm. "Black Film and the Directive Image": Jan. 16, 7 p.m.: *The Spook Who Sat by the Door* (1973) by Ivan Dixon. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

**ASIA SOCIETY—Park Ave. at 70th St.** 288-6400. Adm. $5; members $4. "Films From the People's Republic." Jan. 18, 8 p.m.: *At Middle Age* (1982) by Wang Zimin and Sun Yu.

**CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St.** 787-2755. Adm. $2.50; senior citizens $1. Jan. 16, 7:30 p.m.: *King Solomon's Mines* (1950) by D. Compton Bennett and Andrew Marton, with Deborah Kerr and Stewart Granger.

**COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Contribution $3.50; members $2.50. Jan. 17, 24 & 31, at 8 p.m.: *It Don't Pay to Be an Honest Citizen* (1984) by Jacob Burckhardt, with William Burroughs. Jan. 18, 8 p.m.: *The Ballad of Sexual Dependency* (1972–84) by Nan Goldin; filmmaker present. Jan. 19, 8 p.m.: *The Scenic Route* (1978) and *Blue Streak* (1971) by Mark Rappaport; 11 p.m.: *Torn Curtain* (1966) by Alfred Hitchcock, with Paul Newman and Julie Andrews. Jan. 20, 5 p.m.: *Voyage to Italy* (1953) by Roberto Rossellini, with Ingrid Bergman and George Sanders; 8 p.m.: Films (1966–67) by Warren Sonbert; filmmaker present.

**EAST HAMPTON HISTORICAL SOCIETY—Ashawagh Hall, Parsons Pl. off Springs-Fireplace Rd., East Hampton, N.Y.** 516-324-6850. Adm. $2.50; members, senior citizens, and students $2. Jan. 16, 7:30 p.m.: *The Gold Rush* (1925) by Charles Chaplin.

**FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave.** 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 16 at 12:30, 3:15, 6 & 8:45 p.m.: *Le Crabe-Tambour* (1977) by Pierre Schoendoerffer.

**GUGGENHEIM MUSEUM—Fifth Ave. at 89th St.** 360-3500. Free with museum adm. Jan. 19–20, 1–4 p.m.: *Robert Motherwell* and *Motherwell/Alberti: A la pintura* by Michael Blackwood Productions.

**INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City.** 718-784-2084. Adm. $1. Video: Thu.–Sun., 12 noon–6 p.m., Jan. 13–Mar. 10: *Spawning Sockeyes,* a multi-channel video installation by Tomiyo Sasaki; "Expropriated TV Images": works by Dara Birnbaum, Michel Auder, and Ken Feingold. Film: Jan. 19–20, 2 p.m.: *Gently Down the Stream* (1981) by Su Friedrich, *Gloria* (1979) by Hollis Frampton, *So Is This* (1982) by Michael Snow, and *On the Marriage Broker Joke Cited by Sigmund Freud in Wit and Its Relation to the Unconscious, or Can the Avant-Garde Artist Be Wholed* (1978–81) by Owen Land.

**JEWISH MUSEUM—Fifth Ave. at 92nd St.** 860-1889. Free with museum adm. "Jewish Americana on Television": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m. Thru Jan. 18: *Interview With Larry Rivers* (1977). Jan. 20–25: "Social Butterfly" and "The Seymour Story," episodes from *The Goldbergs* (1955). Jan. 15, 7 p.m.: *The Heritage of Martin Luther King Jr.* (1972).

**THE KITCHEN—59 Wooster St.** 925-3615. Free. Thru Feb. 2, in the Video Viewing Room: Tue.–Sat., 1 p.m.: *Double Lunar Dogs* by Joan Jonas; 1:30 p.m.: "Italian Women Independents": *The Unconscious and Its Rituals* by Annabella Miscuglio (Tue., Thu., Sat.); *Portrait of a Lying Woman* by Fiorella Infascelli and *Egyptians: Men From the Future Past* by Gabriella Rosaleva (Wed., Fri.); 2:30 p.m.: *The Image of Cinema* by Raymond Bellour and Philippe Venault; 4:15 p.m.: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Jan. 8–12: Parts 1–3).

**MILLENNIUM FILM WORKSHOP—66 E. 4th St.** 673-0090. Adm. $3. Jan. 17, 8 p.m.: *Rock My Religion* by Dan Graham. Jan. 18, 8 p.m. (adm. $4): *Ch'unhyang: Part I* by Walter Lew, presented by Asian CineVision. Jan. 19, 8 p.m.: *Signals Through the Flames* (1983) by Sheldon Richlin and Maxine Harris; Richlin present.

**MUNICIPAL ART SOCIETY—Villard Houses, 457 Madison Ave., at 51st St.** 935-3960. Free. Jan. 18, 6:30 p.m.: *Hell's Kitchen Chronicle* by Maren and Reed Erskine.

**MUSEUM OF BROADCASTING—1 E. 53rd St.** 752-7684. Free with museum adm. Jan. 15–19: "The Instant Replay": Super Bowl screenings. Jan. 18–Apr. 18: "Hallmark Hall of Fame: A Tradition of Excellence." Thru Jan. 31: "A Tribute to Thames Television." Thru Jan. 31: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

**MUSEUM OF MODERN ART—11 W. 53rd St.** 708-9490. Free with museum adm. Video: Thru Feb. 26: "Video From Vancouver to San Diego." Films: Theater 1: "British Film." Jan. 14, 2:30 p.m.: *A Run for Your Money* (1949) by Charles Frend, with Alec Guinness; 6 p.m.: *Pool of London* (1951) by Basil Dearden. Jan. 15, 2:30 p.m.: *The Blue Lamp* (1950) by Basil Dearden; 6 p.m.: *The Lavender Hill Mob* (1951) by Charles Crichton, with Alec Guinness. Jan. 17, 2:30 & 6 p.m.: "A History of Camera Movement I, ca. 1889–1905": Camera movement in early actualities and simulated movement in fiction films. Jan. 18, 2 p.m.: *Mandy (Crash of Silence)* (1952) by Alexander Mackendrick; 6 p.m.: *The Man in the White Suit* (1951) by Mackendrick, with Alec Guinness. Jan. 19, 2 p.m.: (See Jan. 14, 2:30 p.m.); 5 p.m.: (See Jan. 15, 2:30 p.m.). Jan. 20, 2 p.m.: (See Jan. 18, 2 p.m.); 5 p.m.: *The Cruel Sea* (1952) by Charles Frend. Theater 2: Jan. 14, 3 p.m.: *Breathdeath* (1964) by Stan VanDerBeek, and *Zorn's Lemma* (1970) by Hollis Frampton; 6:30 p.m.: "Cineprobe": *Red Shift* (1983) and *Frame Line* (1983) by Gunvor Nelson; filmmaker present. Jan. 15, 3 & 6:30 p.m.: "Films From the Archives": *Abraham Lincoln* (1930) by D. W. Griffith; includes unseen footage. Jan. 17: "What's Happening?": 3 p.m.: *Peter Martins, A Dancer* (1979) by Jorgen Leth; 6:30 p.m.: *Pelota* (1983) by Leth. "Films From the Archives—Cataloguers' Choice" (substitute program for "Six Brazilian Classics"): Jan. 18, 3 p.m.: *Woman of the World* (1925) by Malcolm St. Clair, with Pola Negri; 6:30 p.m.: *Millhouse: A White Comedy* (1971) by Emile de Antonio. Jan. 19, 2:30 p.m.: *The White Sheik* (1951) by Federico Fellini; 5:30 p.m.: *Mikael* (1924) by Carl Theodor Dreyer. Jan. 20, 2:30 p.m.: *No-Man's Land (Hell on Earth)* (1931) by Victor Trivas; 5:30 p.m.: *Ashes and Diamonds* (1958) by Andrzej Wajda.

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Jan. 14, 8 p.m.: *Romeo and Juliet* (1966) by Paul Czinner, with Rudolf Nureyev, Margot Fonteyn, and the Royal Ballet. Jan. 15–16, 8 p.m.: *First Name: Carmen* (1983) by Jean-Luc Godard. Jan. 17 at 8 p.m., Jan. 18–19 at 7:30 & 9:45 p.m., Jan. 20 at 5 & 7:30 p.m.: *The Ploughman's Lunch* (1983) by Richard Eyre, with Jonathan Pryce.

**NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St.** 741-7650. Free; captioned for the hearing-impaired. Jan. 19, 1:30 p.m.: *All My Dar-*

*ling Daughters* (1972) by David Lowell Rich, with Robert Young and Eve Arden.

**NEW YORK PUBLIC LIBRARY**—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 15, 12 noon: *Finnegan's Wake* (1967) by Mary Ellen Bute; 2:30 p.m.: "Collector's Choice": *Yoyo Man* by John Melville Bishop, and *Perfumed Nightmare* by Kidlat Tahimik. Jan. 17, 12 noon: "The Middle East: Lands of Paradox": *The Palestinian People Do Have Rights* (1979) and *On Our Land* (1981). 96th Street branch, 112 E. 96th St. 221-7676. Free. Jan. 19, 1:30 p.m.: *8½* (1963) by Federico Fellini.

**PARRISH ART MUSEUM**—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. "Eye on Reality: The Documentary Film." Jan. 17, 7 p.m.: *Moana* by Robert Flaherty and Frances Hubbard Flaherty, and *Public Enemy Number One: From Hiroshima to Hanoi* (1981) by David Bradbury.

**PUBLIC THEATER**—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Jan. 17: Tue.–Thu. at 6, 8 & 10 p.m.: *Oedipus Rex* (1967) by Pier Paolo Pasolini. Jan. 18–24: Fri.—Sun. at 4, 6, 8 & 10 p.m., Tue.–Thu. at 6, 8 & 10 p.m.: *Transes* (1981) by Ahmed El Maanouni. Free: Fri.—Sun., 2 p.m.: *Rape/Crisis* (1983) by Gary T. McDonald.

**QUEENS MUSEUM**—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. "Off Canvas, On Films: Six Films on Artists." Jan. 19, 2 p.m.: *Mastisse—A Sort of Paradise* by Lawrence Gowing and John Jones.

**WHITNEY MUSEUM**—Madison Ave. at 75th St. 570-0537. Free with museum adm. Jan. 15–Feb. 17: "Paper Tiger Television." Continuous screenings: Tue., 1:15–7:45 p.m.; Wed.–Sat., 11:15 a.m.–4:45 p.m.; Sun., 12:15–5:45 p.m.

**YM & YWHA**—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $6. "The Holocaust: Individual Responses to Chaos." Jan. 17, 8 p.m.: *The Man in the Glass Booth* (1975) by Arthur Hiller, with Maximilian Schell. Jan. 20, 8 p.m.: *General Della Rovere* (1970) by Roberto Rossellini.

## Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*Beverly Hills Cop.* #2—Thru Jan. 17: *The Flamingo Kid*. Beg. Jan. 18: *Walking the Edge.* #3—*Avenging Angel.*

102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Johnny Dangerously.*

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—*Breakin' 2 Electric Boogaloo.* #2—*The Mutilator.*

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Beverly Hills Cop.* #2—*The River.*

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

106. **DOVER**—Boston Rd. at E. 174th St. 542-3511. *Avenging Angel.*

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*The Flamingo Kid.* #2—*Johnny Dangerously.* #3—*Avenging Angel.* #4—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18: *Maria's Lovers.*

110. **KENT**—E. 167th St. nr. Grand Conc. 367-1288. *Avenging Angel.*

111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3322. #1—*Beverly Hills Cop.* #2—*Avenging Angel.*

112. **LOEWS PARADISE**—E. 188th St. at Grand Conc. 367-1288. #1—*Avenging Angel.* #2—*Beverly Hills Cop.* #3—*Pinocchio.* #4—*The Cotton Club.*

113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. *Protocol.*

114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The River.* #2—*The Cotton Club.* #3—*Emmanuelle 4.* #4—*Pinocchio.*

115. **RKO FORDHAM**—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Flamingo Kid.* #2—Thru Jan. 17: *Enter the Fat Dragon; Shoalin the Exterminator.* #3—*Dune.* #4—*The Mutilator.*

117. **VALENTINE**—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Jan. 17: *City Heat.* #2—*Emmanuelle 4.* #3—*Breakin' 2 Electric Boogaloo.*

118. **WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*City Heat.* #2—*Starman.* #3—*Protocol.* #4—*Avenging Angel.* #5—*The Mutilator.* #6—*Pinocchio.* #7—*Beverly Hills Cop.* #8—*2010.* #9—*Micki & Maude.* #10—*The River.* #11—*The Cotton Club.* #12—*Breakin' 2 Electric Boogaloo.*

## Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Beverly Hills Cop.* #2—*The River.* #3—Thru Jan. 17: *City Heat.* Beg. Jan. 18: *That's Dancing!* #4—Thru Jan. 17: *Pinocchio.* Beg. Jan. 18: *Walking the Edge.* #5—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18: *Surf II.*

202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*Avenging Angel.* #2—*The Cotton Club.*

203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—*The Cotton Club.* #2—Thru Jan. 17: *Protocol.* Beg. Jan. 18: *Surf II.*

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Beverly Hills Cop.* #2—*Avenging Angel.* #3—*The River.*

206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*The Flamingo Kid.* #2—*Micki & Maude.* #3—*Johnny Dangerously.* #4—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18: *Maria's Lovers.*

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Beverly Hills Cop.* #2—Thru Jan. 17: *The Cotton Club.* Beg. Jan. 18: *That's Dancing!* #3—*The River.* #4—*Avenging Angel.* #5—Thru Jan. 17: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 18: *Surf II.* #6—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18: *Walking the Edge.*

211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—*The River.* #2—Thru Jan. 17: *Falling in Love; Thief of Hearts.*

212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*The River.* #2—*Avenging Angel.* #3—Program unavailable.

213. **COBBLE HILL-TWIN**—Court St. at Butler. 596-9113. #1—*Protocol.* #2—Beg. Jan. 18: *That's Dancing!*

214. **DOWNTOWN BROOKLYN-DUFFIELD**—Duffield St. at Fulton. 624-3591. #1—*Breakin' 2 Electric Boogaloo.* #2—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18 (tent.): *Johnny Dangerously.*

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—*Beverly Hills Cop.* #2—*The Mutilator.* #3—*Avenging Angel.* #4—*The Cotton Club.*

220. **FLATBUSH-RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Avenging Angel.* #2—*Beverly Hills Cop.* #3—*The Flamingo Kid.* #4—*The Mutilator.*

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Avenging Angel.* #2—*City Heat.* #3—*Johnny Dangerously.* #4—*Breakin' 2 Electric Boogaloo.*

228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Jan. 17: *Dune.* Beg. Jan. 18: *Starman.*

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. #1—Thru Jan. 17: *Dune.* Beg. Jan. 18: *Falling in Love.* #2—Beg. Jan. 18: *Starman.*

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Protocol.* #2—*Micki & Maude.* #3—*The Mutilator.* #4—*The Flamingo Kid.* #5—*Starman.*

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Jan. 17: *Pinocchio.* Beg. Jan. 18: *Kuni Lemel in Cairo.*

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*The River.* #2—Thru Jan. 17: *2010.*

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—Thru Jan. 17: *The Mutilator.* #2—*Avenging Angel.* #3—*Beverly Hills Cop.*

238. **WILLIAMSBURG-COMMODORE**—B'way at Rodney St. 384-7259. #1—Thru Jan. 17: *Avenging Angel.* #2—Thru Jan. 17: *Emmanuelle 4.*

## Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—*Micki & Maude.* #2—*Emmanuelle 4.*

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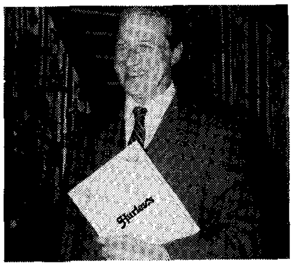

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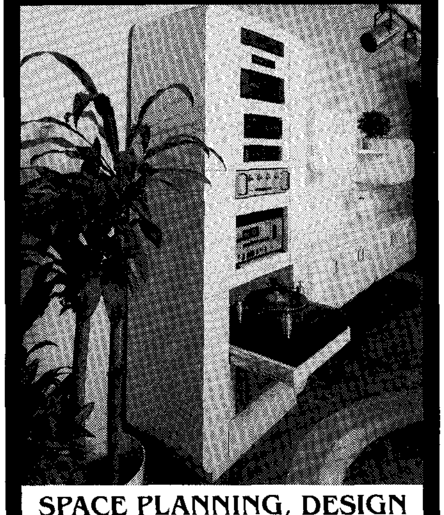

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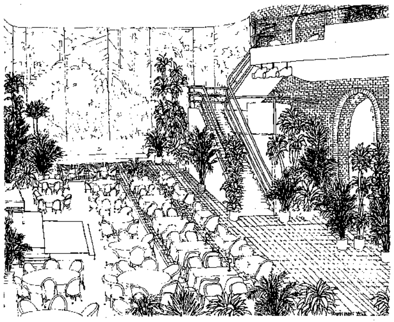

101 Greene Street (Between Prince and Spring) 925-2415

## MOVIES

**303. NEW DORP-HYLAN**— 351-6601. #1—*Beverly Hills Cop.* #2—*Starman.*

**304. NEW DORP-LANE**— 351-2110. Thru Jan. 17: *The Cotton Club.*

**305. NEW DORP-RAE**— 979-0444. #1—Thru Jan. 17: *City Heat.* Beg. Jan. 18: *Walking the Edge.* #2—*Breakin' 2 Electric Boogaloo.*

**306. NEW DORP-RKO FOX PLAZA**— 987-6800. #1—*The Flamingo Kid.* #2—*Avenging Angel.*

**307. NEW SPRINGVILLE-ISLAND**— 761-6666. #1—Thru Jan. 17: *Protocol.* Beg. Jan. 18: *Maria's Lovers.* #2—*Johnny Dangerously.*

**308. NEW SPRINGVILLE-RKO RICHMOND**— 761-3103. *The River.*

## Queens

**(Area Code 718)**

**401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*The Flamingo Kid.* #2—*Avenging Angel.* #3—*Johnny Dangerously.* #4—*Emmanuelle 4.*

**402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*City Heat.* #2—*2010.*

**403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Johnny Dangerously.* #2—*Avenging Angel.* #3—*Micki & Maude.* #4—*Protocol.*

**406. CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Jan. 17: *The Terminator; First Blood.*

**407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Flamingo Kid.* #2—*The River.* #3—*Johnny Dangerously.* #4—*Avenging Angel.* #5—*The Cotton Club.* #6—*Protocol.* #7—*The Flamingo Kid.*

**408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

**410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*Starman.* #2—*Avenging Angel.* #3—*The Cotton Club.* #4—*Pinocchio.*

**411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.* #3—*Johnny Dangerously.*

**412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*Micki & Maude.* #2—*The Mutilator; The Evil Dead.* #3—*Avenging Angel.*

**413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Pinocchio.* #2—*Emmanuelle 4.* #3—*The Flamingo Kid.* #4—*The Cotton Club.*

**414. FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*The River.* #2—*Micki & Maude.*

**416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Jan. 17: *Amadeus.* Beg. Jan. 18: *Falling in Love.* #2—Thru Jan. 17: *Pinocchio.*

**417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

**418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru Jan. 17: *Starman.* Beg. Jan. 18: *Maria's Lovers.* #2—*Johnny Dangerously.*

**419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *The River.*

**420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*The Flamingo Kid.* #2—*Micki & Maude.* #3—Thru Jan. 17: *Protocol.* #4—*Emmanuelle 4.*

**422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*The Cotton Club.* #2—*Starman.* #3—*Avenging Angel.* #4—*Protocol.* #5—*The River.*

**423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

**424. GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. Thru Jan. 17: *Dune.* Beg. Jan. 18: *Falling in Love.*

**426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—*Beverly Hills Cop.* #2—*Avenging Angel.* #3—*The Cotton Club.*

**427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—Thru Jan. 17: *Pinocchio.* #2—Thru Jan. 17: *The Mutilator.*

**428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—*Emmanuelle 4.* #2—Thru Jan. 17: *Breakin' 2 Electric Boogaloo.* #3—*The River.*

**433. JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. *Avenging Angel; Just the Way You Are.*

**436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Jan. 17: *Country; Splash.* Beg. Jan. 18 (tent.): *Falling in Love; Thief of Hearts.*

**438. MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Program unavailable.

**439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—*The Flamingo Kid.* #2—*Avenging Angel.*

**442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Jan. 17: *Dune; Terror in the Aisles.* Beg. Jan. 18: *Starman.*

**443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*Pinocchio.* #2—*The Mutilator.* #3—*Dune.*

**445. RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St.** 843-8240. Program unavailable.

**447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—*Avenging Angel.* #2—Program unavailable.

**448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Avenging Angel.* #2—*Emmanuelle 4.*

**450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*Beverly Hills Cop.* #2—*The River.*

**451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Jan. 17: *The Mutilator; Pieces.* Beg. Jan. 18: *Starman.*

## Long Island

**(Area Code 516)**
**Nassau County**

**500. BALDWIN-GRAND AVENUE**— 223-2323. #1—*The Cotton Club.* #2—*Starman.*

**501. BALDWIN-RKO**— 223-9230. *Breakin' 2 Electric Boogaloo.*

**502. BELLEROSE-RKO**— 775-1351. Thru Jan. 15: *The Terminator.* Beg. Jan. 16: *Oh, God! You Devil.*

**504. BELLMORE-MOVIES**— 785-4486. Thru Jan. 17: *Dune.* Beg. Jan. 18: *Starman.*

**505. BELLMORE-PLAYHOUSE**— 783-0088. Program unavailable.

**511. EAST MEADOW-FLICK**— 794-8008. #1—*Protocol.* #2—*Pinocchio.* #3—*Dune.* #4—Program unavailable.

**512. EAST MEADOW-MEADOWBROOK**— 731-2423. #1—*The Flamingo Kid.* #2—*Micki & Maude.* #3—Tent.: *Starman.* #4—*City Heat.*

**514. ELMONT-ARGO**— 437-0356. Program unavailable.

**517. FLORAL PARK-RKO FLORAL**— 352-2280. *Protocol.*

**518. FRANKLIN SQUARE-FRANLKIN**— 775-3257. #1—*The River.* #2—Thru Jan. 17: *Avenging Angel.* Beg. Jan. 18: *Walking the Edge.*

**519. GARDEN CITY-RKO ROOSEVELT FIELD**— 741-4007. #1—Tent.: *City Heat.* #2—*The Flamingo Kid.* #3—*Beverly Hills Cop.*

**521. GARDEN CITY PARK-RKO PARK EAST**— 741-8484. *Micki & Maude.*

**523. GREAT NECK-SQUIRE**— 466-2020. #1—*Avenging Angel.* #2—*Emmanuelle 4.* #3—*The Flamingo Kid.*

**524. HEWLETT-RKO**— 791-6768. Thru Jan. 15: *The Terminator.* Beg. Jan. 16: *Oh, God! You Devil.*

**526. HICKSVILLE-HICKSVILLE**— 931-0749. #1—*Emmanuelle 4.* #2—*Micki & Maude.*

**528. HICKSVILLE-MID-PLAZA**— 433-2400. #1—*Protocol.* #2—*Pinocchio.* #3—*Johnny Dangerously.* #4—*Starman.* #5—*A Soldier's Story.* #6—*Entre Nous.*

**529. LAWRENCE-RKO**— 371-0203. #1—*Micki & Maude.* #2—*The River.* #3—*Beverly Hills Cop.*

**530. LEVITTOWN-LEVITTOWN**— 731-0516. #1—Thru Jan. 17: *The Mutilator.* #2—*Emmanuelle 4.*

**531. LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*Avenging Angel.* #4—*2010.* #5—*Breakin' 2 Electric Boogaloo.* #6—*The River.*

**532. LONG BEACH-LIDO**— 432-0056. Thru Jan. 17: *Dune; Streets of Fire*. Beg. Jan. 18: *The Mutilator; Pieces*.

**533. LYNBROOK-LYNBROOK**— 593-1033. #1—*The Cotton Club*. #2—*Avenging Angel*. #3—*Emmanuelle 4*. #4—Tent.: *Starman*.

**534. LYNBROOK-STUDIO ONE**— 599-1444. Thru Jan. 17: *Pinocchio*.

**535. MALVERNE-TWIN**— 599-6966. #1—*Amadeus*. #2—Thru Jan. 17: *Oh, God! You Devil*. Beg. Jan. 18 (tent.): *Falling in Love*.

**536. MANHASSET-MANHASSET**— 627-7887. #1—*Starman*. #2—*Johnny Dangerously*. #3—Thru Jan. 17: *Falling in Love*. Beg. Jan. 18: *Maria's Lovers*.

**537. MANHASSET-RKO CINEMA**— 627-1300. *Beverly Hills Cop*.

**540. MASSAPEQUA-PEQUA**— 799-6464. *Beverly Hills Cop*.

**541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—*Pinocchio*. #2—*Johnny Dangerously*. #3—*Avenging Angel*. #4—*Protocol*. #5—*Emmanuelle 4*. #6—*The Flamingo Kid*. #7—*Micki & Maude*. #8—Tent.: *Starman*. #9—Thru Jan. 17: *The Cotton Club*. Beg. Jan. 18: *Maria's Lovers*.

**543. MERRICK-TWIN**— 546-1271. #1—*The River*. #2—Thru Jan. 17: *2010*. Beg. Jan. 18: *That's Dancing!*

**544. MERRICK-MALL**— 523-4424. Program unavailable.

**545. NEW HYDE PARK-HERRICKS**— 747-0555. #1—*The Cotton Club*. #2—*Starman*.

**547. OCEANSIDE-OCEANSIDE**— 536-7565. #1—Thru Jan. 17: *Dune*. Beg. Jan. 18: *Falling in Love*. #2—Beg. Jan. 18: *Starman*.

**548. OLD BETHPAGE-CINE CAPRI**— 752-1610. *Emmanuelle 4*.

**550. PLAINVIEW-OLD COUNTRY**— 931-4242. #1—*The Cotton Club*. #2—*Micki & Maude*.

**551. PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. *The River*.

**552. PLAINVIEW-RKO TWIN**— 931-1333. #1—*Avenging Angel*. #2—*Beverly Hills Cop*.

**554. PORT WASHINGTON-MOVIES**— 944-6200. #1—*The River*. #2—*The Cotton Club*. #3—*Protocol*.

**557. ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. *The Flamingo Kid*.

**558. ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—*Protocol*. #2—*2010*.

**559. ROSLYN-ROSLYN**— 621-8488. #1—*Micki & Maude*. #2—Thru Jan. 17: *2010*. Beg. Jan. 18: *That's Dancing!*

**561. SYOSSET-SYOSSET**— 921-5810. #1—*The Flamingo Kid*. #2—*City Heat*. #3—*The Killing Fields*.

**562. SYOSSET-UA CINEMA 150**— 364-0700. *A Passage to India*.

**566. VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—*Johnny Dangerously*. #2—*The Flamingo Kid*. #3—*Breakin' 2 Electric Boogaloo*.

**567. VALLEY STREAM-SUNRISE**— 825-5700. #1—*Starman*. #2—*Beverly Hills Cop*. #3—*2010*. #4—*The River*. #5—*Protocol*. #6—*The Mutilator*. #7—*The Cotton Club*. #8—*Pinocchio*. #9—*Avenging Angel*. #10—*City Heat*. #11—*Micki & Maude*. #12—*The Killing Fields*. #13—*A Passage to India*.

**571. WANTAGH-RKO**— 781-6969. *The Mutilator; The Evil Dead*.

**573. WESTBURY-DRIVE-IN**— 334-3400. #1—*Avenging Angel*. #2—*Emmanuelle 4*. #3—*Beverly Hills Cop*.

**574. WESTBURY-WESTBURY**— 333-1911. #1—Thru Jan. 17: *Places in the Heart*. #2—Thru Jan. 17: *Bizet's Carmen*.

### Suffolk County

**601. BABYLON-BABYLON**— 669-3399. #1—*Protocol*. #2—*Emmanuelle 4*. #3—*Avenging Angel*.

**602. BABYLON-RKO**— 669-0700. #1—*The Flamingo Kid*. #2—*Micki & Maude*.

**603. BABYLON-SOUTH BAY**— 587-7676. #1—*The River*. #2—*Beverly Hills Cop*. #3—*The Mutilator*.

**604. BAY SHORE-CINEMA**— 665-1722. Thru Jan. 17: *Johnny Dangerously*. Beg. Jan. 18: *Maria's Lovers*.

**606. BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—*City Heat*. #2—*2010*.

**609. BRENTWOOD-BRENTWOOD**— 273-3900. Thru Jan. 17: *Oh, God! You Devil*. Beg. Jan. 18: *The Terminator*.

**612. CENTER MORICHES-CENTER**— 878-2100. Thru Jan. 17: *Dune*.

**616. COMMACK-MULTIPLEX**— 462-6953. #1—*2010*. #2—*Protocol*. #3—*City Heat*. #4—*Beverly Hills Cop*. #5—*A Passage to India*. #6—*The Cotton Club*. #7—*Breakin' 2 Electric Boogaloo*. #8—*Avenging Angel*. #9—*The Mutilator*. #10—*Pinocchio*. #11—*Starman*. #12—*The River*.

**617. COMMACK-RKO**— 499-4545. #1—*Micki & Maude*. #2—*Johnny Dangerously*.

**621. CORAM-PINE**— 698-6442. #1—*Starman*. #2—*Pinocchio*.

**625. EAST HAMPTON-CINEMAS**— 324-0448. #1—*Protocol*. #2—*The Cotton Club*. #3—*The Flamingo Kid*. #4—*Avenging Angel*. #5—Thru Jan. 17: *Emmanuelle 4*. Beg. Jan. 18 (tent.): *Maria's Lovers*.

**627. EAST SETAUKET-RKO FOX**— 473-2400. *Avenging Angel*.

**628. ELWOOD-ELWOOD**— 499-7800. #1—*Beverly Hills Cop*. #2—*Starman*.

**629. FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—Tent.: *Starman*. #2—*Emmanuelle 4*.

**632. HUNTINGTON-RKO SHORE**— 421-5200. #1—*Beverly Hills Cop*. #2—*Avenging Angel*. #3—*2010*. #4—*Micki & Maude*.

**633. HUNTINGTON-RKO WHITMAN**— 423-1300. *The Flamingo Kid*.

**634. HUNTINGTON-RKO YORK**— 421-3911. *The River*.

**635. ISLIP-ISLIP**— 581-5200. #1—*Protocol; Avenging Angel*. #2—*Micki & Maude*. #3—*The River*.

**637. LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. *Johnny Dangerously*.

**638. LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Jan. 17: *The Terminator*.

**639. LINDENHURST-LINDENHURST**— 888-5400. Thru Jan. 17: *Missing in Action*. Beg. Jan. 18: *Starman*.

**640. MATTITUCK-MATTITUCK**— 298-4405. #1—*The River*. #2—*Avenging Angel*. #3—*Micki & Maude*.

**642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. *Micki & Maude*. **OUTDOOR**—Tent.: *Avenging Angel; Body Rock*.

**643. NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—*The Cotton Club*. #2—*Pinocchio*.

**644. NORTHPORT-NORTHPORT**— 261-8600. Thru Jan. 17: *Oh, God! You Devil*. Beg. Jan. 18: *Starman*.

**645. OAKDALE-OAKDALE**— 589-8118. Thru Jan. 17: *Dune*. Beg. Jan. 18: *Starman*.

**648. PATCHOGUE-TRIPLEX**— 475-0601. #1—*Avenging Angel*. #2—*Beverly Hills Cop*. #3—*Protocol*.

**649. PATCHOGUE-RKO PLAZA**— 475-5225. #1—*The River*. #2—*Micki & Maude*.

**650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. *Johnny Dangerously*. **OUTDOOR**—Tent.: *The Cotton Club*.

**651. PATCHOGUE-SUNWAVE**— 475-7766. #1—*City Heat*. #2—*The Flamingo Kid*.

**653. PORT JEFFERSON-MINI EAST**— 928-6555. *The River*. **WEST**—*Micki & Maude*.

**654. PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Jan. 15: *The Terminator*. Beg. Jan. 16: *Oh, God! You Devil*.

**655. RIVERHEAD-SUFFOLK**— 727-3133. Thru Jan. 17: *City Heat*.

**657. SAG HARBOR-SAG HARBOR**— 725-0010. Thru Jan. 17: *A Joke of Destiny*. Beg. Jan. 18: *Swann in Love*.

**658. SAYVILLE-SAYVILLE**— 589-0232. #1—*Starman*. #2—*The Cotton Club*. #3—Thru Jan. 17: *2010*. Beg. Jan. 18: *That's Dancing!*

**660. SHIRLEY-TWIN**— 281-4466. #1—*Dune*. #2—Thru Jan. 17: *Pinocchio*. Beg. Jan. 18: *Starman*.

**662. SMITHTOWN-SMITHTOWN**— 265-1551. *The Flamingo Kid*.

**663. SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—*Beverly Hills Cop*. #2—Thru Jan. 17: *Micki & Maude*. Beg. Jan. 18 (tent.): *Protocol*. #3—*The River*.

**664. STONY BROOK-LOEWS**— 751-2300. #1—*Beverly Hills Cop*. #2—*2010*. #3—*The Cotton Club*.

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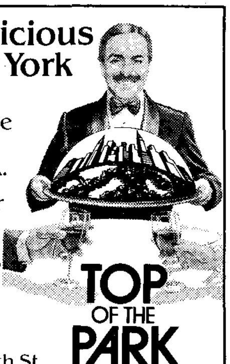

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# MOVIES

**666. WEST ISLIP-TWIN—** 669-2626. #1—Tent.: *Starman.* #2—Thru Jan. 17: *Dune.* Beg. Jan. 18: *Breakin' 2 Electric Boogaloo.*

**667. WESTHAMPTON-HAMPTON ARTS—** 288-2600. #1—*Beverly Hills Cop.* #2—*2010.*

**668. WESTHAMPTON-WESTHAMPTON—** 288-1500. Thru Jan. 17: *Johnny Dangerously.* Beg. Jan. 18 (tent.): *City Heat.*

## New York State

**(Area Code 914)**
**Westchester County**

**700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE—** 234-7300. #1—*The River.* #2—*Protocol.*

**701. BEDFORD VILLAGE-CINEMA 22—** 234-9577. *Beverly Hills Cop.*

**702. BRONXVILLE-BRONXVILLE—** 961-4030. #1—Thru Jan. 17: *Starman.* Beg. Jan. 18 (tent.): *Maria's Lovers.* #2—*Protocol.* #3—*Micki & Maude.*

**705. GREENBURGH-CINEMA 100—** 946-4680. #1—*The Cotton Club.* #2—*Micki & Maude.*

**707. HARRISON-SILVER SCREEN—** 835-2961. Jan. 14–15: *City Lights;* Chaplin shorts. Jan. 16–18: *La Cage aux Folles; Les Compères.* Jan. 19–22: *First Name: Carmen.*

**708. HARTSDALE-CINEMA—** 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Starman.* #4—*Protocol.*

**709. LARCHMONT-PLAYHOUSE—** 834-3001. Thru Jan. 17: *Protocol.* Beg. Jan. 18: *Maria's Lovers.*

**710. MAMARONECK-PLAYHOUSE—** 698-2200. #1—*The Flamingo Kid.* #2—*Johnny Dangerously.* #3—*Avenging Angel.* #4—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18 (tent.): *Protocol.*

**711. MOUNT KISCO-MOUNT KISCO—** 666-6900. #1—*The Cotton Club.* #2—*Micki & Maude.*

**712. MOUNT VERNON-PARKWAY—** 664-3311. Thru Jan. 17: *Dune.* Beg. Jan. 18: *Starman.*

**714. NEW ROCHELLE-RKO PROCTORS—** 632-1100. #1—*Johnny Dangerously.* #2—*Avenging Angel.* #3—*Breakin' 2 Electric Boogaloo.* #4—*Starman; The River.* #5—*The Mutilator; The Evil Dead.* #6—*The Cotton Club.* #7—*Beverly Hills Cop.*

**715. NEW ROCHELLE-TOWN—** 632-4000. *The Flamingo Kid.*

**716. OSSINING-ARCADIAN—** 941-5200. #1—*The River.* #2—Thru Jan. 17: *Avenging Angel.* Beg. Jan. 18: *Walking the Edge.* #3—*The Cotton Club.*

**717. PEEKSKILL-BEACH—** 737-6262. #1—*Avenging Angel.* #2—*Micki & Maude.* #3—*Johnny Dangerously.* #4—*The Cotton Club; Pinocchio.*

**719. PEEKSKILL-WESTCHESTER MALL—** 528-8822. #1—*Beverly Hills Cop.* #2—Thru Jan. 17: *City Heat.* Beg. Jan. 18: *Walking the Edge.* #3—Thru Jan. 17: *Breakin' 2 Electric Boogaloo.* #4—*The Flamingo Kid.*

**720. PELHAM-PICTURE HOUSE—** 738-3160. Thru Jan. 17: *Amadeus.*

**721. PLEASANTVILLE-ROME—** 769-0720. #1—Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!* #2—*Beverly Hills Cop.*

**722. RYE-RYE RIDGE—** 939-8177. #1—*Beverly Hills Cop.* #2—Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!*

**723. SCARSDALE-FINE ARTS—** 723-6699. *Falling in Love.*

**724. SCARSDALE-PLAZA—** 725-0078. Thru Jan. 17: *Dune.* Beg. Jan. 18: *Falling in Love.*

**727. WHITE PLAINS-GALLERIA—** 997-8198. #1—*The River.* #2—*Johnny Dangerously.*

**728. WHITE PLAINS-UA CINEMA—** 946-2820. *Avenging Angel.*

**730. YONKERS-CENTRAL PLAZA—** 793-3232. #1—Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!* #2—*The Flamingo Kid.*

**731. YONKERS-KENT—** 237-3440. #1—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18: *Walking the Edge.* #2—Thru Jan. 17: *The Mutilator; Missing in Action.*

**732. YONKERS-MOVIELAND—** 793-0002. #1—*Beverly Hills Cop.* #2—*The River.* #3—*Johnny Dangerously.* #4—*City Heat.*

**733. YONKERS-PARK HILL—** 969-4477. #1—*Avenging Angel.* #2—*Emmanuelle 4.* #3—*Breakin' 2 Electric Boogaloo.*

**735. YORKTOWN HEIGHTS-TRIANGLE—** 245-7555. #1—*The River.* #2—*Protocol.*

**Rockland County**

**743. NANUET-MALL—** 623-6336. Program unavailable.

**744. NANUET-ROUTE 59—** 623-3355. *Avenging Angel.*

**745. NANUET-THE MOVIES—** 623-0211. #1—*Protocol.* #2—Thru Jan. 17: *The Cotton Club.* Beg. Jan. 18: *That's Dancing!* #3—*The River.* #4—Thru Jan. 17: *Micki & Maude.* Beg. Jan. 18: *Walking the Edge.* #5—*Breakin' 2 Electric Boogaloo.*

**746. NEW CITY-TOWN—** 634-5100. #1—*Beverly Hills Cop.* #2—Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!*

**747. NEW CITY-UA CINEMA 304—** 634-8200. #1—*Johnny Dangerously.* #2—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18 (tent.): *Maria's Lovers.*

**748. NYACK-CINEMA EAST—** 358-6631. *Bizet's Carmen.*

**751. PEARL RIVER-CENTRAL—** 735-2530. *Beverly Hills Cop.*

**752. PEARL RIVER-PEARL RIVER—** 735-6500. *Pinocchio.*

**754. SPRING VALLEY-CINEMA 45—** 352-1445. *The Flamingo Kid.*

**755. SPRING VALLEY-PIX—** 425-6902. #1—*The River.* #2—*Protocol.*

**756. STONY POINT-9 W CINEMA—** 942-0303. *The River.*

**757. SUFFERN-LAFAYETTE—** 357-6030. *Johnny Dangerously.*

**759. WEST HAVERSTRAW-PLAZA—** 947-2220. *Avenging Angel.*

## Connecticut

**(Area Code 203)**
**Fairfield County**

**772. BRIDGEPORT-RKO MERRITT—** 372-3013. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.*

**773. BROOKFIELD-FINE ARTS—** 775-0070. #1—*The River.* #2—*Johnny Dangerously.*

**774. DANBURY-CINE—** 743-2200. #1—Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!* #2—*Protocol.* #3—Thru Jan. 17: *Micki & Maude.* Beg. Jan. 18 (tent.): *A Passage to India.*

**775. DANBURY-CINEMA—** 748-2923. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.*

**777. DANBURY-PALACE—** 748-7496. #1—Thru Jan. 17: *City Heat.* Beg. Jan. 18: *Avenging Angel.* #2—*Breakin' 2 Electric Boogaloo.* #3—*The Cotton Club.*

**778. DARIEN-PLAYHOUSE—** 655-0100. Thru Jan. 17: *Micki & Maude.* Beg. Jan. 18 (tent.): *A Passage to India.*

**779. FAIRFIELD-COMMUNITY—** 255-6555. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

**780. FAIRFIELD-COUNTY—** 334-1411. *City Heat.*

**781. GREENWICH-CINEMA—** 869-6030. #1—*The River.* #2—*Johnny Dangerously.*

**782. GREENWICH-PLAZA—** 869-4030. #1—*A Passage to India.* #2—*Micki & Maude.* #3—*Starman.*

**783. NEW CANAAN-PLAYHOUSE—** 966-0600. *The Flamingo Kid.*

**784. NORWALK-CINEMA—** 838-4504. #1—*Avenging Angel.* #2—*2010.*

**785. NORWALK-NORWALK—** 866-9202. *The Cotton Club.*

**788. SOUTH NORWALK-SONO—** 866-9202. Thru Jan. 15: *Metropolis.* Jan. 16–18: *The Family Game.* Jan. 19–22: *Under the Volcano.*

**789. SPRINGDALE-STATE—** 325-0250. Thru Jan. 17: *Falling in Love.*

**790. STAMFORD-AVON—** 324-9205. #1—*Avenging Angel.* #2—*Breakin' 2 Electric Boogaloo.*

**791. STAMFORD-CINEMA—** 324-3100. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—*The Cotton Club.*

**792. STAMFORD-PARK PLACE—** 323-1600. #1—*Amadeus.* #2—Thru Jan. 17: *Choose Me.* Beg. Jan. 18: *Walking the Edge.*

**793. STAMFORD-RIDGEWAY—** 323-5000. #1—Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!* #2—*Protocol.*

**794. TRUMBULL-TRANS-LUX**— 374-0462. #1—*Protocol.* #2—*Breakin' 2 Electric Boogaloo.* #3—Tent.: *Micki & Maude.*

**795. WESTPORT-FINE ARTS**— 227-3324. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—227-9619. *Starman.* #4—226-6666. *The Flamingo Kid.*

**796. WESTPORT-POST**— 227-0500. *The River.*

**798. WILTON-CINEMA**— 762-5678. *Protocol.*

## New Jersey

**(Area Code 201)**
**Hudson County**

**800. ARLINGTON-LINCOLN**— 997-6873. #1—*The River.* #2—*Beverly Hills Cop.* #3—Thru Jan. 17: *Breakin' 2 Electric Boogaloo.*

**801. HARRISON-WARNER**— 482-8550. #1—Thru Jan. 17: *Avenging Angel.* #2—Thru Jan. 17: *Protocol.*

**803. JERSEY CITY-HUDSON PLAZA**— 433-1100. #1—Thru Jan. 17: *Micki & Maude.* #2—*The Flamingo Kid.*

**804. JERSEY CITY-LOEWS**— 653-4600. #1—*Beverly Hills Cop.* #2—*Avenging Angel.* #3—*The Mutilator.*

**805. JERSEY CITY-STATE**— 653-5200. #1—*Johnny Dangerously.* #2—*Emmanuelle 4.* #3—Thru Jan. 17: *City Heat; Pinocchio.* #4—*Breakin' 2 Electric Boogaloo.*

**806. SECAUCUS-LOEWS HARMON COVE**— 866-1000. #1—*Avenging Angel.* #2—*Starman.* #3—*City Heat.* #4—*Micki & Maude.*

**807. SECAUCUS-LOEWS MEADOW**— 866-6161. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Pinocchio.* #4—*The River.* #5—*The Cotton Club.* #6—*Protocol.*

**809. WEST NEW YORK-MAYFAIR**— 865-2010. Thru Jan. 17: *Dune; Cloak and Dagger.* Beg. Jan. 18: *Starman; No Small Affair.*

**Essex County**

**810. BLOOMFIELD-CENTER**— 748-7900. *Micki & Maude.*

**811. BLOOMFIELD-RKO ROYAL**— 748-3555. #1—*Beverly Hills Cop.* #2—*Avenging Angel.*

**813. CEDAR GROVE-CINEMA 23**— 239-1462. Tent.: *Starman.*

**814. EAST ORANGE-RKO HOLLYWOOD**— 678-2262. *Breakin' 2 Electric Boogaloo; Avenging Angel.*

**815. IRVINGTON-CASTLE**— 372-9324. #1—*Avenging Angel; C.H.U.D.* #2—Thru Jan. 17: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 18: *Walking the Edge.*

**817. LIVINGSTON-COLONY**— 992-0800. Tent.: *Protocol.*

**818. MAPLEWOOD-MAPLEWOOD**— 763-3100. *Micki & Maude.*

**819. MILLBURN-RKO**— 376-0800. #1—*2010.* #2—*The River.*

**821. MONTCLAIR-CLARIDGE**— 746-5564. #1—*The River.* #2—Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!* #3—Tent.: *Bizet's Carmen.*

**822. MONTCLAIR-WELLMONT**— 783-9500. #1—*Protocol.* #2—*Pinocchio.* #3—*Breakin' 2 Electric Boogaloo.*

**823. NEWARK-DRIVE-IN**— 344-2800. Blue—*Avenging Angel; Crimes of Passion.* Red—*Beverly Hills Cop; Best Defense.* Green—*The Mutilator; Pieces.*

**825. NUTLEY-FRANKLIN**— 667-1777. #1—Thru Jan. 17: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 18: *That's Dancing!* #2—*Avenging Angel.* #3—Thru Jan. 17: *Pinocchio.*

**827. UPPER MONTCLAIR-BELLEVUE**— 744-1455. #1—*The Cotton Club.* #2—*The Flamingo Kid.* #3—Thru Jan. 17: *The Flamingo Kid.* Beg. Jan. 18: *Maria's Lovers.*

**828. VERONA-VERONA**— 239-0880. Tent.: *Micki & Maude.*

**830. WEST ORANGE-ESSEX GREEN**— 731-7755. #1—*Beverly Hills Cop.* #2—*Johnny Dangerously.* #3—Thru Jan. 17: *City Heat.*

**Union County**

**840. BERKELEY HEIGHTS-BERKELEY**— 464-8888. Thru Jan. 17: *Dune.*

**841. CRANFORD-RKO**— 276-9120. #1—*Emmanuelle 4.* #2—*The River.*

**842. ELIZABETH-ELMORA**— 352-3483. *Starman.*

**846. LINDEN-TWIN**— 925-9787. #1—*The River.* #2—*Avenging Angel.*

**848. ROSELLE PARK-PARK**— 245-0358. *2010.*

**849. SUMMIT-STRAND**— 273-3900. *The Cotton Club.*

**851. UNION-FIVE POINTS**— 964-3466. *Avenging Angel.*

**852. UNION-LOST PICTURE SHOW**— 964-4497. Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18 (tent.): *Maria's Lovers.*

**854. UNION-RKO**— 686-4373. #1—*Micki & Maude.* #2—*Beverly Hills Cop.*

**857. WESTFIELD-RIALTO**— 232-1288. #1—*Avenging Angel.* #2—Thru Jan. 17: *Starman.* Beg. Jan. 18 (tent.): *Maria's Lovers.* #3—*Johnny Dangerously.*

**858. WESTFIELD-TWIN**— 654-4720. #1—*The Cotton Club.* #2—*Protocol.*

**Bergen County**

**860. BERGENFIELD-BERGENFIELD**— 385-1600. *Beverly Hills Cop.*

**861. CLOSTER-CLOSTER**— 768-8800. *Starman.*

**862. EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—*2010.* #2—*Protocol.* #3—*The Cotton Club.* #4—*Avenging Angel.*

**863. EMERSON-TOWN**— 261-1000. *Micki & Maude.*

**864. FAIR LAWN-HYWAY**— 796-1717. #1—Tent.: *Micki & Maude.* #2—*Emmanuelle 4.*

**866. FAIRVIEW-TWIN**— 941-2424. #1—*Beverly Hills Cop.* #2—Program unavailable.

**867. FORT LEE-LINWOOD**— 944-6900. #1—Thru Jan. 17: *Emmanuelle 4.* Beg. Jan. 18 (tent.): *Maria's Lovers.* #2—*The Flamingo Kid.*

**868. FORT LEE-SHARON**— 224-0202. *Micki & Maude.*

**873. OAKLAND-TWIN**— 337-4478. #1—*City Heat.* #2—*Avenging Angel.*

**874. PALISADES PARK-PARK LANE**— 944-1086. #1—Thru Jan. 17: *Oh, God! You Devil.* Beg. Jan. 18: *Falling in Love.* #2—Thru Jan. 17: *Dune.* Beg. Jan. 18: *Starman.*

**875. PARAMUS-BERGEN MALL**— 845-4449. *Protocol.*

**876. PARAMUS-CINEMA 35**— 845-5070. *The River.*

**877. PARAMUS-DRIVE-IN**— 368-1440. Thru Jan. 17: *The Mutilator; Pieces.* Beg. Jan. 18: *The Nerds Strike Back.*

**878. PARAMUS-RKO ROUTE 4**— 487-7909. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*Pinocchio.* #4—*The Flamingo Kid.* #5—*The Flamingo Kid.* #6—*Starman.* #7—*The Killing Fields.* #8—*Johnny Dangerously.* #9—*Beverly Hills Cop.* #10—*A Passage to India.*

**879. PARAMUS-RKO ROUTE 17**— 843-3830. #1—*Avenging Angel.* #2—*City Heat.* #3—*2010.*

**880. RAMSEY-CINEMA**— 825-2090. Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!*

**881. RAMSEY-INTERSTATE**— 327-0153. Program unavailable.

**882. RIDGEFIELD PARK-RIALTO**— 641-0617. Thru Jan. 17: *The Cotton Club.* Beg. Jan. 18: *Starman.*

**883. RIDGEWOOD-RKO WARNER**— 444-1234. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—*Protocol.* #4—*Avenging Angel.*

**884. RIDGEWOOD—ROSEBUD**— 670-9183. Jan. 14-17: *The Lion in Winter.* Jan. 18-20: *The Man Who Knew Too Much* (1934).

**885. RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru Jan. 17: *Dune.* #2—Thru Jan. 17: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 18: *Starman.*

**886. TEANECK-MOVIE CITY**— 836-3334. #1—*Dune.* #2—*Micki & Maude.* #3—*Breakin' 2 Electric Boogaloo.*

**887. TENAFLY-BERGEN**— 567-0004. Thru Jan. 17: *2010.* Beg. Jan. 18: *That's Dancing!*

**888. WASHINGTON TOWNSHIP-CINEMA**— 666-2221. *The River.*

**889. WESTWOOD-PASCACK**— 664-3200. *Avenging Angel.*

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# Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

**MPAA RATING GUIDE**

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may not be suitable for children.** |
| PG-13: | **Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| X: | **No one under 17 admitted.** |

## New Films

| | |
|---|---|
| ★ | **New films recommended by *New York's* critic.** |

★**A NOS AMOURS**—(1 hr. 42 min., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. (Oct. 22, 1984) R. 16

**AMADEUS**—(2 hr. 38 min., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. He keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 86, 416, 535, 720, 792

**AVENGING ANGEL**—(1 hr. 33 min., '85) In this sequel to *Angel,* the heroine, once a teenage prostitute and now studying pre-law in college, returns to the streets of Hollywood to avenge the murder of her guardian. With Betsy Russell, Rory Calhoun, Robert F. Lyons, Susan Tyrrell, Ossie Davis. Dir. Robert Vincent O'Neil. R. 4, 37, 83, 84, 97, 98, 99, 100, 106, 109, 110, 111, 112, 118, 202, 205, 210, 212, 215, 220, 225, 237, 238, 306, 401, 403, 407, 410, 412, 422, 426, 433, 439, 447, 448, 518, 523, 531, 533, 541, 552, 567, 573, 601, 616, 625, 627, 632, 635, 640, 642, 648, 710, 714, 716, 717, 728, 733, 744, 759, 777, 784, 790, 801, 804, 806, 811, 814, 815, 823, 825, 846, 851, 857, 862, 873, 879, 883, 889

★**BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 100, 104, 105, 111, 112, 118, 201, 205, 210, 215, 220, 223, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 537, 540, 552, 567, 573, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 791, 795, 800, 804, 807, 811, 823, 830, 854, 860, 866, 878, 883

**BIRDY**—(2 hr., '84) Reviewed in this issue. R. 62

**BLOOD SIMPLE**—(1 hr. 36 min., '84) Reviewed in this isue. R. 62

**BREAKIN' 2 ELECTRIC BOOGALOO**—(1 hr. 34 min., '84) In this sequel to the break-dancing musical *Breakin'*, the "TKO" crew struggles to save its dance club from greedy land developers. With Lucinda Dickey, Adolfo "Shabba-Doo" Quinones, Michael "Boogaloo Shrimp" Chambers, and Susie Bono. Dir. Sam Firstenberg. PG. 38, 98, 103, 117, 118, 210, 214, 225, 305, 411, 428, 501, 531, 566, 616, 666, 714, 719, 733, 745, 777, 790, 794, 800, 805, 814, 815, 822, 825, 885, 886

★**THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90

**CHOOSE ME**—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16, 792

**CITY HEAT**—(1 hr. 34 min., '84) A bantering pastiche of old gangster and private-eye movies set in a darkened studio mock-up of early-thirties Kansas City. Burt Reynolds, an ineffective though dapper private dick, and Clint Eastwood, a police detective who likes to settle problems with his guns, team up in an amusing partnership. Burt, doing his best work in years, races around, winks, falls off his feet, while Clint, as silent as a grave, actually gets the laughs. The director, Richard Benjamin, uses Clint Eastwood's myth as a joke, but it's a spooky, uneasy joke. When Eastwood starts blasting people away, the jocular mood of the movie turns sour. Rip Torn is on hand as a big-time gangster, and Madeline Kahn reprises her screechy sex-bomb routine. *City Heat* borrows from all over the place—particularly from Humphrey Bogart movies and *The Sting*. It's both entertaining and stale, funny and crass. (Dec. 10, 1984) PG. 32, 58, 117, 118, 201, 225, 305, 402, 512, 519, 561, 567, 606, 616, 651, 655, 668, 719, 732, 777, 780, 805, 806, 830, 873, 879

**THE COTTON CLUB**—(2 hr. 1 min., '84) This whirling, fiery pinwheel of a movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits, but director Francis Coppola and writer William Kennedy, going through dozens of screenplay drafts while the production was already underway, imposed a mechanical symmetry on the material without ever combining the film's two genres—gangster films and musical comedy—in a way that has any emotional power. Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola relies on "typical" incidents—and so, despite its length, the picture feels thin and movie-ish. Richard Gere, weightless as always, is at the center as a cornet player, and this makes no sense, since whites did not play at the Cotton Club. The filmmakers invent flimsy reasons for him to be there, but he never really fits into the movie. The on-stage numbers are shoehorned into the picture without any connection to the plot, and Coppola shoots them in fragments—just when you are getting involved in what the dancers are doing, there's a cut. But some of the performers don't come off badly, especially James Remar as Dutch Schultz, Bob Hoskins as Owney Madden (the gangster-owner of the club), and Julian Beck and Fred Gwynne as their respective subordinates. With Gregory Hines, Lonette McKee, Diane Lane, and Nicolas Cage. (Dec. 17, 1984) R. 25, 33, 80, 92, 112, 114, 118, 202, 203, 210, 215, 223, 304, 407, 408, 410, 413, 422, 426, 500, 531, 533, 541, 545, 550, 554, 567, 616, 625, 643, 650, 658, 664, 705, 711, 714, 716, 717, 745, 777, 785, 791, 807, 827, 849, 858, 862, 878, 882

**DUNE**—(2 hr. 20 min., '84) Oh, God. Nothing in David Lynch's gigantic adaptation of Frank Herbert's popular science-fiction novel seems to work—not the plot, which is indecipherable, nor the sets, which are dark and gloomy, nor the $1-million sandworms, which are large, combine phallic and vaginal elements in their construction, but merely plunge in and out of the sand. Lynch has his characteristic obsessions—a love for oozy pullulating matter, obscene births and bizarre deaths, little stinging things that come at you through the air. He remains the poet of discomfort and physical dismay, the high priest of industrial detritus for whom the perversion of the organic is a fact both to be feared and shamefully admired. The movie is often original, but the terrible thing is that it doesn't matter—the innovations have no dramatic meaning. Kenneth McMillan is extremely funny as the floating Baron Harkonnen, who has the worst skin in the galaxy, but most of the other actors are stifled. The story has something to do with precious spice that everyone wants and a (seemingly) neo-fascist cult that saves the universe. With Kyle McLachlan, Sean Young, and many, many others. (Jan. 14, 1985) PG-13. 23, 36, 70, 115, 228, 231, 424, 442, 443, 504, 511, 532, 547, 612, 645, 660, 666, 712, 724, 809, 840, 874, 885, 886

**FALLING IN LOVE**—(1 hr. 46 min., '84) Another nail in the coffin of American screenwriting. Pulitzer Prize-winning playwright Michael Cristofer (*The Shadow Box*) here writes a flavorless, cautious contemporary version of the classic 1946 Noël Coward--David Lean weeper, *Brief Encounter*. Robert De Niro, an architect or engineer (his profession is unclear), and Meryl Streep, a suburban housewife who dabbles in commercial art, fall in love outside their marriages and hesitate on the brink of an affair. Westchester suburbanites, they are each comfortably settled with a loving mate, and each hates the idea of adultery. Cristofer takes an eternity to get them into conversation with each other, and when he does, he has one say something like "I . . . ah . . . um . . . Hello!"—a burst of eloquence suitably answered by "Yeah! Ah . . . Are you? Yeah!" This goes on for long scenes. With nothing written for them, the actors try to pull everything out of themselves, and they can't do it. A very dull picture, with little of the original's mood of doomed romanticism. Dir. Ulu Grosbard. (Dec. 3, 1984) PG-13. 38, 74, 211, 231, 416, 424, 436, 535, 536, 547, 723, 724, 789, 874

★**THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter.

Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 21, 37, 54, 78, 100, 109, 115, 206, 220, 234, 306, 401, 407, 413, 420, 439, 512, 519, 523, 541, 557, 561, 566, 602, 625, 633, 651, 662, 710, 715, 719, 730, 754, 772, 775, 783, 791, 795, 803, 827, 867, 878, 883

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

**L'HOMME BLESSE**—(1 hr. 50 min., '84) In French, Eng. subtitles. The coming-of-age drama of an eighteen-year-old boy who falls in love with an older man one summer in provincial France. With Jean-Hughes Anglade, Roland Bertin, Vittorio Mezzogiorno, Liza Kreuzer. Dir. Patrice Chéreau. 6

**THE INHERITORS**—(1 hr. 29 min., '83) In German, Eng. subtitles. A contemporary Austrian drama about an impressionable fifteen-year-old boy who is drawn into the fold of a radical neo-Nazi party. With Nikolas Vogel. Written and directed by Walter Bannert. 88

**JOHNNY DANGEROUSLY**—(1 hr. 28 min., '84) A satire of gangster films, with Michael Keaton, in the title role, as a poor but honest young man of the 1930s who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. With Joe Piscopo, Marilu Henner, Maureen Stapleton, Griffin Dunne, Peter Boyle, Richard Dimitri, Glynnis O'Connor, Danny DeVito. Dir. Amy Heckerling. PG-13. 32, 58, 83, 102, 109, 206, 214, 225, 307, 401, 403, 407, 411, 418, 528, 536, 541, 566, 604, 617, 637, 650, 668, 710, 714, 717, 727, 732, 747, 757, 773, 781, 805, 830, 857, 878

**KADDISH**—(1 hr. 33 min., '85) A documentary exploring the relationship between a boy born in the United States and his father, a survivor of the Holocaust. Dir. Steve Brand. 20

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the implied moral exhibitionism that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. (Nov. 12, 1984) R. 14, 62, 92, 561, 567, 878

**A LOVE IN GERMANY**—(1 hr. 50 min., '84) In German, Eng. subtitles. How can anyone sit patiently through a seriously intended movie in which no one appears to have an I.Q. of over 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla) who takes up with a young Polish POW (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, well aware of the forbidden nature of the relationship, takes not the slightest precaution to protect either him or herself. The tragic ending is utterly predictable, so one searches for some darker purpose. Was the director, Andrzej Wajda, trying to suggest that the woman is a selfish bitch who destroys the boy out of perversity? That might have been an interestingly nasty idea for a movie, but it's not the movie that Wajda has made. Schygulla, playing the role in the style of an unhinged Garbo, glides into the clinches like a wedge of Jell-O heading for the floor. From a Rolf Hochhuth novel. (Dec. 10, 1984) R. 86

**MAN OF FLOWERS**—(1 hr. 31 min., '83) An Australian comedy about a reclusive art collector with eccentric sexual tastes. With Norman Kaye, Alyson Best, and Werner Herzog. Dir. Paul Cox. 86

**MARIA'S LOVERS**—(1 hr. 43 min., '85) After World War II, a soldier returns to his home in Pennsylvania and finds that the woman he loves has grown and changed. With Nastassja Kinski, John Savage, Robert Mitchum, Keith Carradine, Vincent Spano. Dir. Andrei Konchalovsky. 70, 109, 206, 307, 418, 536, 541, 604, 625, 702, 709, 747, 827, 852, 857, 867

**MASS APPEAL**—(1 hr. 39 min., '84) An adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. With Jack Lemmon, Zeljko Ivanek, Charles Durning, and Louise Latham. Screenplay by Davis. Dir. Glenn Jordan. PG. 48, 61

**MICKI & MAUDE**—(1 hr. 57 min., '84) Playwright Jonathan Reynolds wrote the script of this Blake Edwards farce, and some of the lines are brighter than usual for an Edwards movie, but Edwards's half-creepy attitudes come through anyway. The hero, Rob Salinger (Dudley Moore), wants to have a baby more than anything in the world, but his wife, Micki (Ann Reinking), a successful lawyer, doesn't have the time. Rob falls in love with Maude (Amy Irving), a beautiful young cellist, and suddenly both women are pregnant. Rob races back and forth between the two women, lying to both. That he behaves like a snake is an acceptable comic convention. That the filmmakers make all sorts of excuses for him (he didn't *mean* to cause anyone any harm) is, on the other hand, rather pathetic. The movie reaches its climax in a deftly played and directed but grossly conceived scene in which (of course) both women have their babies at once. Moore gives his best performance in years, Irving is magnetically sexy, but Ann Reinking is stiffly great-ladyish just when she's supposed to be a good sport. The movie is a lot like a soon-to-be-cancelled TV sitcom, and the mechanically farcical nature of the material wears one down. (Jan. 14, 1985) PG-13. 20, 24, 30, 60, 93, 105, 118, 206, 234, 300, 403, 412, 414, 420, 423, 512, 521, 526, 529, 541, 550, 559, 567, 602, 617, 632, 635, 640, 642, 649, 653, 663, 702, 705, 711, 717, 745, 774, 778, 779, 782, 794, 803, 806, 810, 818, 828, 854, 863, 864, 868, 886

**MRS. SOFFEL**—(1 hr. 50 min., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. (Jan. 14, 1985) PG-13. 72, 85

**1984**—(2 hr. 3 min., '84) A new film adaptation of George Orwell's popular 1949 novel—a vision of the future set in a year which is now the past—about one man's struggle against a nightmarish totalitarian government and its ubiquitous leader, Big Brother. With John Hurt, Richard Burton, Suzanna Hamilton, Cyril Cusack. Written for the screen and directed by Michael Radford. R. 61, 71

**PARIS, TEXAS**—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal—it turns out that when he was writing the early sections of the film Shepard didn't know what had actually happened between Stanton and Kinski. Needless to say, the great Stanton gives a neutral performance. Wenders sends these minimal characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually,* but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 562, 567, 616, 708, 774, 778, 782, 795, 878

**PLACES IN THE HEART**—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste and extraordinary craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 57, 574

**THE PLAGUE DOGS**—(1 hr. 26 min., '83) An animated feature about two dogs who escape from a laboratory for animal experimentation. Based on the novel by Richard Adams, and directed by Martin Rosen, whose first collaboration was *Watership Down*. With the voices of John Hurt, James Bolan, and Christopher Benjamin. PG. 2

**PROTOCOL**—(1 hr. 36 min., '84) Goldie Hawn, a sweet little Washington cocktail waitress, dumb but honest, becomes an overnight celebrity when she saves a Middle Eastern potentate from an assassin. Hoping to cut a deal, the President's slimy aides dangle Goldie before His Majesty. This satirical comedy starts well, with neat parodies of diplomatic hypocrisies and media drivel, but it quickly becomes gross and self-important. By the end, Goldie Hawn is making cow eyes at Thomas Jefferson's statue and lecturing the Senate on the Declaration of Independence. She's become Frank Capra's Mr. Deeds and Mr. Smith rolled into one. The movie means to be some sort of populist affirmation, but the only thing it affirms is star power run wild. With Chris Sarandon. Written by Buck Henry. Dir. Herbert Ross. (Jan. 7, 1985) PG. 9, 32, 70, 93, 113, 118, 203, 213, 234, 307, 403, 407, 420, 422, 511, 517, 528, 541, 554, 558, 567, 601, 616, 625, 635, 648, 663, 700, 702, 708, 709, 710, 735, 745, 755, 774, 793, 794, 798, 801, 807, 817, 822, 858, 862, 875, 883

**THE RIVER**—(2 hr. 2 min., '84) A hardworking American farming family, struggling against powerful agribusiness interests, is beset by natural and financial disasters. With Mel Gibson, Sissy Spacek, Scott Glenn, Shane Bailey, Becky Jo Lynch. Dir. Mark Rydell. PG-13. 16, 32, 58, 71, 92, 97, 104, 114, 118, 201, 205, 210, 211, 212, 236, 308, 407, 414, 419, 422, 428, 450, 518, 529, 531, 543, 551, 554, 567, 603, 616, 634, 635, 640, 649, 653, 663, 700, 714, 716, 727, 732, 735, 745, 755, 756, 773, 781, 796, 800, 807, 819, 821, 841, 846, 876, 888

**A SOLDIER'S STORY**—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 44, 82, 90, 528

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 20, 22, 41, 60, 118, 228, 231, 234, 303, 410, 418, 422, 442, 451, 500, 504, 512, 528, 533, 536, 541, 545, 547, 567, 616, 621, 628, 629, 639, 644, 645, 658, 660, 666, 702, 708, 712, 714, 782, 795, 806, 809, 813, 842, 857, 861, 874, 878, 882, 885

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this supérb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held *ecstasy. The movie is completely unhackneyed, and a* delight. (Nov. 5, 1984) 51

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

**THAT'S DANCING!**—(1 hr. 45 min., '85) A compilation of memorable dance sequences from throughout the history of film, introduced by Gene Kelly, Ray Bolger, Liza Minnelli, Sammy Davis Jr., Mikhail Baryshnikov. Dir. Jack Haley Jr. PG. 44, 74, 201, 210, 213, 543, 559, 658, 721, 722, 730, 745, 746, 774, 793, 821, 825, 880, 887

**THE TIMES OF HARVEY MILK**—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

**2010**—(1 hr. 56 min., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey,* based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 25, 31, 72, 118, 236, 402, 531, 543, 558, 559, 567, 606, 616, 632, 658, 664, 667, 721, 722, 730, 746, 774, 784, 793, 807, 819, 821, 848, 862, 879, 880, 887

## Revivals

**ALL ABOUT EVE**—(2 hr. 18 min., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. 89

**BOB LE FLAMBEUR**—(1 hr. 40 min., '55) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris. 95

**CABARET**—(2 hr. 3 min., '72) An effective Bob Fosse musical adapted from the Broadway hit, with brilliant photography and a visually persuasive re-creation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 39

**DEAR SUMMER SISTER**—(1 hr. 36 min., '72) In Japanese, Eng. subtitles. A Tokyo teenager searches on the island of Okinawa for a half-brother she has never met; her investigation broadens into a discussion of incest, the guilt of war survivors, and the domination of Okinawa by Japan. Dir. Nagisa Oshima. 2

**LA DOLCE VITA**—(2 hr. 55 min., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. 95

**GIANT**—(3 hr. 21 min., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial filmmaking. The legendary James Dean had significant roles in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. 39

**HOLIDAY (1938)**—(1 hr. 33 min.) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 89

**THE MAN WHO CAME TO DINNER**—(1 hr. 52 min., '41) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about contemporary legends of their own making (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a midwestern household invaded and overturned by the crazed denizens of New York stage and society. Dir. William Keighley. 10

**NIGHT AND FOG IN JAPAN**—(1 hr. 47 min., '60) In Japanese, Eng. subtitles. A wedding of two political activists is the setting for a series of accusations, recollections, and confessions, each revealing the disillusionment of the left-wing Japanese student movements of the fifties and sixties. Dir. Nagisa Oshima. 2

**NORTH BY NORTHWEST**—(2 hr. 16 min., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 10

**PEPPERMINT SODA**—(1 hr. 37 min., '77) In French, Eng. subtitles. An account of growing up in Paris in the early sixties, all vignettes but consistently fresh. Writer-director Diane Kurys's first film has a lovely, light touch and is terrific on the rivalry between teenage sisters. With Eleanore Klarwein and Odile Michel. 96

**THE PETRIFIED FOREST**—(1 hr. 23 min., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, starry-eyed Bette Davis, *among* others, hostage at a desert *gas* station. Bogart had created the role in Robert E. Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. 10

**PINOCCHIO**—(1 hr. 28 min., '40) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including, "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. 35, 42, 97, 112, 114, 118, 201, 235, 410, 413, 416, 427, 443, 511, 528, 534, 541, 567, 616, 621, 643, 660, 717, 752, 805, 807, 822, 825, 878

**PYGMALION**—(1 hr. 35 min., '38) A more than respectable version of Shaw's great play. Wendy Hiller and Leslie Howard star as the Cockney flower girl who proves it ain't what you say, it's the way you say it, and the professor who so reluctantly loves the thing he creates. Dir. Anthony Asquith and Leslie Howard. 10

**A STAR IS BORN (1937)**—(1 hr. 51 min.) The original version of the Judy Garland–James Mason musical, and a better film—less hysterical and more moving. Janet Gaynor (a bit long in the tooth, but giving a decent performance) is the rising star; Fredric March is enormously handsome, tender, and affecting as the falling idol, Norman Maine. Dir. William Wellman. 95

**SUSPICION**—(1 hr. 39 min., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. 13

**VICTOR/VICTORIA**—(2 hr. 13 min., '82) Blake Edwards's genial farce, with Julie Andrews as Victoria, an out-of-work coloratura in thirties Paris adopted by a gay cabaret performer and man-about-town (Robert Preston) who clips her hair and pushes her out on the stage of a gay club as "Victor," female impersonator. James Garner plays a Chicago gangster disturbed by his attraction to Victor, and amusing complications ensue. Henry Mancini turns in his usual Hollywood/-Vegas pop numbers, and Julie Andrews doesn't seem like a man for an instant, but it's an affectionate, tolerant, very pleasant movie. With Alex Karras. 39

# THEATER

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## Broadway

### Monday, January 14

**HARRIGAN 'N HART**—Mark Hamill, Harry Groener, and Christine Ebersole star in a musical by Michael Stewart, with music by Max Showalter and lyrics by Peter Walker, plus songs of the period by Edward Harrigan and David Braham, set in New York 1871 to 1888; directed by Joe Layton. Story focuses on the team of Edward Harrigan and Tony Hart, whose innovative use of music and dance in their plays and sketches of the late 19th century made them the originators of musical comedy as we know it today. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. Previews now prior to a 1/31 opening. **Longacre Theater,** 220 W. 48th (239-6200). 2 hrs., 20 mins. Credit cards.

### Now Playing

**ALONE TOGETHER**—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that shatters the myth surrounding the "empty-nest syndrome." They try to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs; with Kevin O'Rourke, Alexandra Gersten, Dennis Drake, Don Howard. Mon.-Fri. at 8, Wed. & Sat. at 2; $30-$35. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs., 10 mins.

**BRIGHTON BEACH MEMOIRS**—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Barbara Tarbuck, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs. and 40 mins. All major credit cards. ● **IRLS**

**LA CAGE AUX FOLLES**—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

**CATS**—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ●●

**A CHORUS LINE**—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards. ●●

**DANCING IN THE END-ZONE**—Pat Carroll, Dorothy Lyman, Laurence Luckinbill, and Matt Salinger star in Bill C. Davis's play which takes place at a midwestern university town and concerns a struggle for power over a football player by his mother, his coach, and the young woman hired to tutor him; directed by Melvin Bernhardt. Mon.-Sat. at 8, Sat. at 2, $29.50; Wed. at 2, $28.50. **Ritz Theatre,** 225 W. 48th St. (582-4022). All major credit cards. 2 hrs.

**DESIGN FOR LIVING**—George C. Scott directs Anne Swift, John Glover, and Jim Piddock in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Louise Troy, Holly Barron, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs at 8, Sat. at 2, Sun at 3, $32.50; Wed. at 2, $30; Fri. & Sat. at 8, $35; thru 1/27. **Circle in the Square,** 50th St. West of Broadway (581-0720). 2 hrs., 20 mins. All major credit cards.

**DOUG HENNING'S WORLD OF MAGIC**—Doug's largest magic show, including illusions such as *The Tunnel of Awe* and the *Miracle Levitation Vanish,* in addition to his classic feats, plus the 450-pound tiger. Also appearing are Debby Henning and the Magical Dancers. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun at 3; $10-$35. **Lunt-Fontanne,** 205 W. 46th (575-9200). 2 hrs., 10 mins. All major credit cards. **IRLS**

**DREAMGIRLS**—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ●●

**42ND STREET**—Anne Rogers, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ●● **IRLS**

**GLENGARRY GLEN ROSS**—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Wed. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

**HOME FRONT**—Carroll O'Connor and Frances Sternhagen star in James Duff's play about a family in the Dallas-Fort Worth area during Thanksgiving week; with Linda Cooke and Christopher Fields; directed by Michael Attenborough. Mon.-Thurs. at 8, Sat. at 2, $30-$35; Fri. & Sat. at 8, $32.50-$37.50; Wed. at 2, $27.50-$32.50. **Royale,** 242 W. 45th St. (239-6200). 2 hrs., 20 mins. All major credit cards.

**HURLYBURLY**—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Christine Baranski, Harvey Keitel, Ron Silver, Jerry Stiller, Susan Anton, and Cynthia Nixon. The production's a wonder; the acting a dream come true! And a second visit confirms the excellence. On Sundays, John Christopher Jones replaces Hurt. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 3 hrs., 15 mins. **IRLS**

**THE KING AND I**—Yul Brynner stars in his "farewell appearance" as the King in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh. As everyone knows, it's based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Nat Chandler, and Kathy Lee Brynner as the lead royal dancer. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway Theatre,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hrs., 30 mins.

**MA RAINEY'S BLACK BOTTOM**—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins.

**MY ONE AND ONLY**—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

**NOISES OFF**—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards. ● **IRLS**

**OH! CALCUTTA!**—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hrs. All major credit cards. ●●

**THE REAL THING**—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

**ROYAL SHAKESPEARE COMPANY**—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/19. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. **IRLS**

**SUNDAY IN THE PARK WITH GEORGE**—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat..at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

**THE TAP DANCE KID**—Musical by Charles Blackwell, Robert Lorick, and Henry Krieger. Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. It's about the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff ,** 200 W. 45th (869-0550). 2 hrs., 40 mins. ●**IRLS**

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**TORCH SONG TRILOGY**—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Harvery Fierstein and Court Miller in the roles they originated years ago. Philip Astor and Peter Ratray relieve them at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre**, 240 W. 44th St. (944-9450). All major credit cards. 3 hrs., 30 mins. ● ●

**WHOOPI GOLDBERG**—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater**, 149 W. 45th St. (239-6200). 2 hrs.

## Off Broadway

**A . . . MY NAME IS ALICE**—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, about today's women through songs and sketches written by over 20 authors; with Donna Murphy, Diana Szlosberg, Roo Brown, Tonya Pinkins, Alaina Reed. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 2 & 5:30; $22-$25. **Top of the Gate**, 160 Bleecker (475-5120).

**AVNER THE ECCENTRIC**—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2:30; Sun. at 3; $20-$27.50. **Samuel Beckett**, 410 W. 42nd (594-2826).

**COMING OF AGE IN SOHO**—Play, written and directed by Albert Innaurato, tells of a composer's life, and how it's changed by two runaway teenagers who invade her world; with Mary Lou Rosato, Christopher Collet, Ward Saxton, Paula Laurence, Ralph Byers, Evan Miranda, John Procaccino. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; from 1/15. **Public/Martinson Theatre**, 425 Lafayette St.

***DIAMONDS*****—***Musical revue about baseball featuring* music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa. **Circle in the Sq.Downtown**, 159 Bleecker (254-6330).

**THE FANTASTICKS**—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

**FOOL FOR LOVE**—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre**, 432 W. 42nd St. (239-4321). ●

**THE FOREIGNER**—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

**THE GOLDEN LAND**—An English-Yiddish musical, directed by Howard Rossen, recounting songs and scenes of the immigrant experience. Sat. at 8:30,Sun at 2 & 5:30; $12-$19.50. **Norman Thomas Theater**, 111 E. 33rd St. (689-7610).

**GOODBYE ROME**—Paul Eremenco's drama telling of a love story between an Italian student of architecture and a modern American woman; directed by Viktor Allen. With Sergio Bertolli, Leonard Donado, Shelley Fine, Caroline Gibbes, and Andre Romanoff. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7:30; Wed. at 3; $12 & $16; from 1/17. **Nat Horne Theatre**, 440 W. 42nd St. (236-6859).

**HONEY I'M HOME**—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband is drafted and goes off to Vietnam; directed by Albert Harris. With Viggo Mortensen, Haviland Morris, and Susan Plaksin. Tues.-Sat. at 8, Sat. at 2; $16; from 1/15. **Theatre Off Park**, 28 E. 35th St. (679-6283).

**THE INCREDIBLY FAMOUS WILLY RIVERS**—Stephen Metcalfe's play about an American rock legend who survives an attempt on his life only to become involved with drugs, a flop, an impending comeback, and other problems; directed by Stephen Zuckerman. With Lois Chiles, Hansford Rowe. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3 & 7:30; $12-$10. **WPA**, 138 Fifth Ave. (206-0523).

**ISN'T IT ROMANTIC**—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Pippa Scott, Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, and Sally Faye Reit. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater**, 121 Christopher St. (924-8782). ●

**ISSUE? I DON'T EVEN KNOW YOU!**—A political and topical revue by the Acting Company and Friends; directed by Jack Heifner; with Kim Staunton, Casey Biggs, Kristine Neilson, Becky Borczon, Anderson Matthews, Diane Kamp, Jack Kenny, Wayne Knight. Wed.-Sat. at 9. **The Ballroom**, 253 W. 28th St. (244-3005).

**JOE EGG**—Jim Dale and Stockard Channing star in the Roundabout Theatre Company production of Peter Nichols's play originally titled "A Day in the Death of Joe Egg", about a couple and their wheelchair-bound child; directed by Arvin Brown. With Joanna Gleason, Gary Waldhorn, Margaret Hilton, and Tenney Walsch. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 1/27. **Haft Theater**, 227 W. 27th St. (420-1883).

**KUNI LEML**—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh, and Mark Zeller. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood Theatre**, 359 W. 48th St. (307-5452).

**A KURT WEILL CABARET**—Martha Schlamme and Alvin Epstein co-star in a recital of many of the Berlin and Broadway repertoire of Weill. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30 & Sun. at 3; $19-$22. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum**, 126 2nd Ave. (239-6200).● ●

**MAMMA I WANT TO SING**—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater**, 1230 Fifth Ave. (534-2804). ●

**THE MISS FIRECRACKER CONTEST**—Holly Hunter stars in a revival of Beth Henley's comedy about a Southern woman with a shady past who has developed loftier ambitions; directed by Stephen Tobolowsky. With Mark Linn-Baker, Joyce Reehling-Christopher, June Stein. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24; thru 1/20. **Westside Arts Theatre**, 407 W. 43rd St. (541-8394).

**THE MYSTERY OF IRMA VEP**—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

**PACIFIC OVERTURES**—Revival of the Broadway play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Featuring Ron Yamamoto, Allan Tung, Christine Toy, Tom Matsusaka, Tom Marino, Diane Lam, Gaylin Kong, Francis Jue, Thomas Ikeda, and Gerri Igarashi. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade Theater**, Broadway at 76th St. (239-6200).

**PRIVATE SCENES**—Joel Homer's play focusing on sexual and emotional politics between a man and a woman; directed by Maggie Harrer; featuring Donna Snow, Michael French. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $16-$18; thru 1/27. **Theatre Guinevere**, 15 W. 28th St. (686-1470).

**A PLAY FOR THE DEVIL**—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3. **Folksbiene Theater**, 123 E. 55th St. (755-2231).

**SHADES OF HARLEM**—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, DukeEllington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. With Tina Pratt, Ty Stephens, Jeree Palmer, Branice McKenzie, Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate**, Thompson & Bleecker (475-5120).

**STREET HEAT**—A contemporary musical by Rick Atwell, Perry Arthur Kroeger, and Frank Owens.

With Glenn Scarpelli, Michael DeLorenzo, James Arthur Johnson. Tues.-Sun. at 8; $30 (and then you can stay on for dancing at no extra charge). **Studio 54 Cabaret**, 254 W. 54th (581-2243).

**THREE GUYS NAKED FROM THE WAIST DOWN**—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $15-$20; from 1/15. **Minetta Lane Theatre**, 18 Minetta Lane (420-8000).

**TRACERS**—Collaborative work written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exercise their wartime and post-wartime experiences. Wed.-Sun. at 8, Sat. & Sun. at 3; $12 & $15; thru 2/3. **Public/Susan Stein Shiva Theater**, 425 Lafayette St. (598-7150).

## Theater Companies

**AMERICAN SHAKESPEARE REPERTORY**—*The Taming of the Shrew*, in repertory with Marlowe's *Edward II* and *The Jew of Malta*. Thurs.-Sat. at 8, Sun. at 3; $7.50; thru 2/10. **Theater 22**, 54 W. 22nd St. (279-9321).

**APPLE CORPS THEATRE**—*Poet in Person*, a portrayal of a great writer and poet come to life in the person of Conrad Pomerleau as Edgar Allan Poe. Sat. & Sun. at 8; thru 2/11; $8. Ira Levin's *Dr. Cook's Garden*, a suspense melodrama directed by William MacDuff. Wed.-Sat. at 8, Sun. at 3; $8; 1/17-2/17. **Theatre**, 336 W. 20th St. (929-2955).

**CHICAGO CITY LIMITS**—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

**CIRCLE REPERTORY COMPANY**—Patrick Meyers's play, *Dysan*, directed by B. Rodney Marriott, is about a battle between two men, fought transcendentally over an ideal woman. With Steve Gregan, Mark Myers, Jimmie Ray Weeks, Charles Harper, Katherine Cortez, and Danton Stone. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22.50-$25; thru 2/17. **Circle Repertory**, 99 Seventh Ave. So. (924-7100).

**CITY STAGE CO.**—*Elektra/Orestes*, by Aeschylus, Sophocles, and Euripides, has to do with the second generation of the House of Atreus; translated by Robert Fagles and directed by Christopher Martin. Aeschylus' *Agamemnon/Iphigenia*, which has to do with the fall of the House of Atreus, plays in repertory. With Sheridan Crist, Ginger Grace, Keith Langsdale, Nancy Kinehan, Chuck Patterson, Guy Paul, Essene R, Tom Spiller, Karen Sunde, and Amy Warner. Tues.-Sun. at 8 with mats. Sat. & Sun. at 3; $10; thru January. **City Stage**, 136 E. 13th (677-4210)

**EQUITY LIBRARY THEATRE**—A revival of *Jacques Brel Is Alive and Well and Living in Paris*, with music by Jacques Brel and additional material by Eric Blau and Mort Shuman; with Louise Edeiken, Jan Horvath, Richard Hilton, and J.C. Sheets; directed by Stephen Bonnell. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/27. **ELT**, 103rd and the Drive (663-2028).

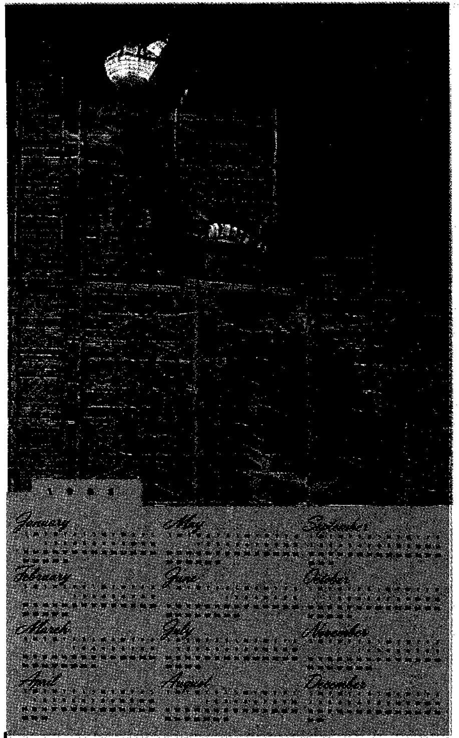
**FOURTH WALL REP**—*The Hogs Are Running Wild, Hey Mr. Rockefeller*, and *Can o' Worms*, three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse**, 79 E. 4th St. (254-5060).

**JEWISH REPERTORY THEATRE**—A revival of Ronald Ribman's comedy *Cold Storage*; directed by Len Cariou, and starring Joe Silver and Jay Thomas as cancer sufferers discussing the miracle of survival in a garden atop a hospital complex. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $12-$15. **Jewish Repertory Theatre**, 344 E. 14th St. (279-4200).

**LAKOTA THEATRE COMPANY**—Carlo Goldoni's *The Servant of Two Masters*, a classic farce of love, industry, and honor; directed by John Geter. With Robert Cesario, Cat Ford, Archie Harrison, Stuart Benus. Wed.-Sat. at 8, Sun. at 3; $6; thru 1/20. **Clyde Vinson**, 612-614 Eighth Ave. (944-1175).

**LA MAMA ANNEX**—Ping Chong's *Nuit Blanche*, a series of mixed/media vignettes. Wed.-Sun. at 7:30, Sat. at 3:30; $12; from 1/17. Kenny Fries's *A Human Equation*, triangle drama about love and passion on Manhattan, Long Island, and Nantucket; directed by William Coco. Tues.-Sun. at 7:30; $8; 1/18-2/10. **La Mama Annex**, 74A East Fourth St. (475-7710).

**MANHATTAN PUNCH LINE**—Festival of One-Act Comedies: Evening A: Nina Shengold's *Women and Shoes;* Trish Johnson's *The Art of Self-Defense*; Mark D. Kaufmann's *Backbone of America*; another to be announced—1/19, 23, 27, 30; 2/2, 8, 9, 14, 15 at 8; 1/20, 2/3 at 3. Evening B: Richard Gott's *Falsies*,and Fredric Sirasky's *Mongolian Idiot;* Howard Korder's *Life on Earth;* Laurence Klavan's *Sleeping Beauty*—



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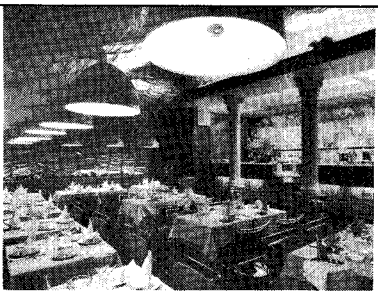
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**MANHATTAN THEATRE CLUB**—Don Scardino, Terri Klausner, Cass Morgan, and Charlaine Woodward star in *Hang on to the Good Times*, a musical revue featuring songs from the musicals of Gretchen Cryer and Nancy Ford; directed by Richard Malty Jr. 1/22-2/24. **The Space at City Center**, 131 W. 55th St. (944-9300).

**NEIGHBORHOOD GROUP THEATRE**—Rick Cluchey's *The Cage*, a prison drama written while the author was in jail, now produced with an all female cast; directed by William Hayes. With Elizabeth Bove, Maryellen Doumbouya, Wendy Owen, Brita Elizabeth Schlosser. Wed.-Sat. at 8, Sun. at 2:30; thru 2/1. **T.N.G.T.**, 420 W. 42nd St. (279-4200).

**PLAYWRIGHTS HORIZONS**—At the Mainstage: Peter Parnell's *Romance Language*, a delightful fantasy that takes 19th-century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Valerie Mahaffey, Cynthia Harris, Marc Castle, Frances Conroy, William Duel, Maria Lewis, John Noonan, Ben Siegler, Hechter Ubarry, Peter Crombie, William Hickey, Frank Maraden, and John David Cullum. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. At the PH Studio: *Life and Limb*, a dark comedy by Keith Reddin set in a grocery store in Hell, with Robin Bartlett, Patrick Breen, Robert Joy, Elizabeth Perkins, David Rosza, Kevin Spacey; directed by Thomas Babe; thru 2/3. **Play—rights Horizons**, 416 W. 42nd St. (279-4200).

**PRESENT COMPANY**—A revival of *Table Manners*, the first in Alan Ayckbourn's trilogy *The Norman Conquests*, a play about Norman who attempts to seduce every woman he meets; directed by Philip Jostrom. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; thru 1/27. **Sargent Theatre**, 314 W. 54th St. (279-4200).

**PROMETHEUS**—*Lady Bracknell Visits Oscar Wilde*; Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; directed by the author. Thurs.-Sun. at 8; $6. **Prometheus Theater**, 239 East Fifth St. (477-8689).

**PUERTO RICAN TRAVELING THEATRE**—American premiere in English of Emilio Carballido's *Orinoco*, starring Miriam Colon, and Ivonne Coll; directed by Vincente Castro. Wed.-Fri. at 7:30, Sat. & Sun. at 2:30 & 7:30; $10; thru 2/17. Performances are given in Spanish on weekends, with the same cast. **PRTT**, 304 W. 47th (354-1293).

**REPERTORIO ESPANOL**—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding*); *Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*, music by composers of past and present times. $8-$10; thru Feb. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

**ROYAL COURT REP**—*The Judgment*, a mystery set in the South dealing with a town that thinks it's above the law; Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3. *Bargain for Murder*, Phyllis Craig's mystery. Tues. & Wed. at 8. $7. **Theater**, 301 W. 55th (997-9582).

**13TH STREET THEATER**—Israel Horovitz's *The Indian Wants the Bronx*, directed by Bari Brown; Tues. & Wed. at 7:30, Sun. at 9:30; $6. Horovitz's *Line*, directed by Vince Scott; Tues. & Wed. at 9, Thurs. at 7:30; $6. *It's My Party*, Fri. at 11 p.m.; $5; thru 2/8. **13th Street Theater**, 15 W. 13th St. (675-6677).

**WEST SIDE REPERTORY**—Arthur Pinero's *Trelawny of the "Wells"*, a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3. **West Side Theatre**, 252 W. 81st St. (666-3521).

## Off-Off Broadway

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

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**THE AGE OF INVENTION**—Benjamin Franklin, Thomas Edison, and other famous inventors, are portrayed by 300 puppets presented by Theodora Skiitares, portraying the uses and abuses of Yankee ingenuity. Thurs.-Sun. at 8; $4; thru 1/20. **Theatre for the New City**, 162 Second Ave. (254-1109).

**DOWNRIVER**—Musical based on Mark Twain's social satire, with book by Jeff Tambornino, music and lyrics by John Braden; directed by Michael Maurer. Wed.-Sat. at 8 (thru 1/27); Wed.-Sun. at 8, Sat. at 2:30 (1/16-27); $6. **Musical Theatre Works**, 133 Second Ave. (677-0040).

**FOREVER MY DARLIN'**—Dan Owens's play with music, directed by Duane Jones, takes place on Christmas Eve, the same day on which a rhythm and blues star has killed himself. Thurs.-Sun. at 8; thru 1/20. **Richard Allen**, 36 W. 62nd St. (489-1940).

**THE GARDEN OF EARTHLY DELIGHTS**—Mixed media production of Hieronymous Bosch's 15th-century painting, devised by Martha Clarke, Richard Peaslee, and the Music-Theatre Group. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 9; $17.50-$22.50; thru 1/19. **St. Clement's**, 423 W. 46th St. (265-4375).

**ICE STATION ZEBRA**—Written and directed by Susan Mosakowski, with music by Vito Ricci, play is about the world of Howard Hughes in a room at the Desert Inn, where he watches his favorite movie time and time again. Thurs.-Sun. at 8; $7; thru 1/17. **Ohio Theatre**, 66 Wooster St. (674-5593).

**LEFT & RIGHT**—Joseph Millett's comedy details the trials and tribulations of a summer stock company both on- and back-stage. Mon. & Tues. at 8; $6; 1/14-2/5. **Courtyard Playhouse**, 39 Grove St. (279-4200).

**LOSING TRACKS**—Peter Kenvyn's play is a British farce about a radio station's owner who tries to save his property from financial doom by disguising himself as several different deejays; with Scott Sears, Edie Avioli, Felice Fallon, Lisa Cooperman, Susan Stover, and Marlynn Dutra; directed by Peter Craze. Wed.-Sat. at 8, Sun. at 3; $7.50 & $10; 1/16-27. **American Renaissance Theatre**, 112 Charlton St. (397-0172).

**MARRIAGE**—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26. **Theater in Action**, 430 W. 14th St. (873-5987).

**ON THE LAM**—Georg Osterman's musical comedy, with score by Jeffrey Marke, is about a team of stranded vaudevillians, aided by an ex-nun, who yearn to find success; directed by John Albano. Thurs.-Sun. at 8; $4; thru 1/20. **Theatre for the New City**, 162 Second Ave. (254-1127).

**ONCE ON A SUMMER'S DAY**—A musical entertainment about the relationship between Lewis Carroll and the child named Alice, composed by Jeff Lunden with book and lyrics by Arthur Perlman. With David Purdham, Kimi Morris, Carolyn Mignini. Wed.-Sat. at 8, Sun. at 2 & 7; from 1/21. **Ensemble Studio Theatre**, 549 W. 52nd St. (580-9548).

**SHORT CHANGE**—Geoffrey Gordon's comedy about four people, sharing an apartment, who discover each other's abilities, liabilities, and limits; directed by Joshua Astrachan. Thurs.-Mon. at 8, mats. 1/20 & 26 at 3; thru 1/27; $8. **TOMI Terrace Theatre**, 23 W. 73rd St. (866-2821).

**A SHOT IN THE DARK**—Marcel Achard's comedy-mystery wherein a magistrate risks his career to save a parlormaid charged with murder; directed by Gloria Wagner. Thurs.-Sat. at 7:30; Sun. at 4; $6; 1/17-20. **18th St. Playhouse**, 145 W. 18th St. (737-5006).

**SLOW DANCE ON A KILLING GROUND**—A revival of William Hanley's three-character play, wherein the cast emerges in a choreo-dramatic manner; directed by Randolf Pearson. Wed.-Sat. at 8, Sat. at 3; $8; Thru 1/19. **Actor's Outlet**, 120 W. 28th (807-1590).

**SUSPENDERS/A FLIRTATION**—Dramatic musical by Dana Foley and William Mernit examines youth through a mixture of poetry and rock 'n' roll; directed by Alma Becker; with Mathew Ashford, Roma Maffia, Kathryn Beckwith, Jerome LePage, and Michele Mais. Thurs.-Sun. at 11 p.m.; $6; thru 1/20. **Theatre for the New City**, 162 Second Ave. (254-1109).

**SWING IT!**—A thirties musical revue, conceived and directed by James B. Nicola. Fri. & Sat. at 11 p.m. $6. **Medicine Show Theatre**, 6 W. 18th St. (255-4991).

**THERESE RAQUIN**—Emile Zola's story, presented in a new translation by Stephen Willems who has also directed the revival, is a drama of psychological revenge. Thurs.-Sat. at 8, Sun. at 3; $8; 1/18-2/10. **Riverwest Theatre**, 155 Bank St. (243-0259).

**THROMBO**—Albert Bermel's dark comedy about the Dark Continent; directed by Leonardo Shapiro. Thurs., Fri., & Sun at 7:30, Sat. at 4 & 8, Sun. at 3; $5. **New Federal Theatre**, 466 Grand St. (598-0400).

**VESTIGIAL PARTS**—Paul Enger's play, directed by Bill Cosgriff, presented by the Vortex Theater Company. Thurs.-Sat. at 8, Sun. at 3; $6; 1/17-27. **Noël Coward Theater**, 164 11th Ave. (206-1764).

**WE SHALL NOT ALL SLEEP**—Written and directed by Jamie Leo, the play shows us the lives of blacks and whites improverished and exploited by the same power structure. Thurs. thru Sun. at 8; thru 1/20; $4. **Theater for the New City**, 162 Second Ave. (254-1109).

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**NEW YORK TICKET SERVICE**
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

# MUSIC & DANCE

**MUSIC & DANCE DIRECTORY**

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave. at 57th St. (247-7800)

**City Center,** 131 W. 55th St. (246-8989)

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800)

**Lincoln Center:** 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949)

**92nd St. Y,** on Lexington Ave. (427-4410)

**Radio City Music Hall,** Sixth Ave. and 50th St.(757-3100)

**Symphony Space,** Broadway at 95th St. (864-5400)

**Town Hall,** 123 W. 43rd St. (840-2824)

## Concerts

### Bryant Park Ticket Booth

**HALF-PRICE TICKETS,** for same-day opera, concert, and dance performances, are sold here six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

### Monday, January 14

**ON ORIGINAL INSTRUMENTS**—A Schubertiade, with fortepianist Malcolm Bilson, baritone Max van Egmond; violinist Sonya Monosoff, violoncellist Kenneth Slowik. Schubert's Trio No. 1; selected songs; Sonatina in g, Op. 137, No. 3. Merkin Concert Hall at 8. $10.

**WILLIAM HAMMOND,** on the "natural horn," with pianist Richard Zimdars, violinist Thomas Joiner, soprano Katherine Henjum. Beethoven's Sonata in F, Op. 17; Schubert's *Auf dem Strom*; Brahms's Trio in E-flat, Op. 40. Carnegie Recital Hall at 8. $7.50.

**SCOTT JOHNSON AND MUSICIANS,** in Johnson's *Before Winter* and *Interrupt*. "Bands on the Run." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

**ERICA KIESEWETTER,** violinist. Bach's Partita No. 2 in d. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**JACK ERVIN,** pianist. Lincoln Center Library at 4. Free.

### Tuesday, January 15

**NEW YORK PHILHARMONIC,** Zubin Mehta conductor; soprano Kiri Te Kanawa. Webern's Symphony, Op. 21; Strauss's *Four Last Songs*; Elgar's Symphony No. 1. Avery Fisher Hall at 7:30. $6–$30.

**BOSTON CAMERATA,** Joel Cohen director. "Minstrels and Fair Maidens," love songs of medieval France and Provence, performed in costume. Merkin Concert Hall at 8. $10.

**NORMA FRENCH,** soprano/**ISRAELA MARGALIT,** pianist. Mozart, Strauss, Debussy, Niles, Rachmaninoff. Alice Tully Hall at 8. $8–$12.

**JOSEPH LULLOFF,** saxophonist (N.Y. debut), with pianist Eric Dalheim. Villa-Lobos, Benson, Milhaud, Schmitt, Marcello, Desenclos, Lennon. Carnegie Recital Hall at 8. $7.

**DOUGLAS BOYD,** oboist (U.S. debut), with pianist Iain Burnside, violinist Todd Phillips, violist Steven Tenenbom, cellist Peter Wiley. C.P.E. Bach, Poulenc, Berio, Britten, Kalliwoda. 92nd Street Y at 8. $5.50, $7.50.

**THE SOLAIRE ENSEMBLE** (debut performance), with percussionist Thomas Goldstein. Music by MacBride, Hawley, Shostakovich, Rossini, Villa-Lobos, Beethoven, Glass, for soprano, piano, violin, viola, cello, and contrabass. Symphony Space at 8. $3.

**BOWERY ENSEMBLE,** Nils Vigeland director. *Crippled Symmetry*, by Morton Feldman. Cooper Union, Third Ave. and 7th St. (406-2915), at 8. The composer will speak at 7:45. $5.

**SCOTT JOHNSON AND MUSICIANS**—See 1/14.

**ADAM MOSS CRANE,** violist/**ANTONIO OLIART,** flutist. Mannes College, 150 W. 85th St., at 8. Free.

**ED TRICKETT, CATHY BARTON, DAVE PARA**—Folk music. Eagle Tavern, 355 W. 14th St. (594-8833), at 8. $6.

**VALERIE LEVY,** violinist. Lincoln Center Library at 4. Free.

**COMMUNITY JAM**—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

### Wednesday, January 16

**ENGLISH CHAMBER ORCHESTRA,** George Malcolm, conductor and harpsichordist; violinist Jose-Luis Garcia; Michala Petri and Dennis Godburn, recorders; oboist Neil Black. Handel, Bach, Vivaldi. Avery Fisher Hall at 8. $8–$16.

**NEW YORK POPS,** Skitch Henderson conductor; baritone John Raitt. Overture to Rossini's *William Tell*; Borodin's *Polovtsian Dances*; selections from Lerner and Loewe's *My Fair Lady, Paint Your Wagon, Brigadoon*. Carnegie Hall at 8. $12–$18.

**MUSICA SACRA**—Richard Westenburg conducts the chorus and solo instrumentalists in a program of works by Schutz and Brahms. Alice Tully Hall at 7:30. $16, $18.

**MUSIC TODAY,** Gerard Schwarz director; soprano Lucy Shelton; tenor David Gordon; cellist Andre Emelianoff; Thomas Stacy, English horn. World premieres of new versions of works by Farberman and Albert; works by Szollosy (U.S. premiere), Hindemith. Merkin Concert Hall at 8. $10.

**MISHA DICHTER,** pianist/**CHO-LIANG LIN,** violinist/**FREDERICK ZLOTKIN,** cellist. Grieg's Sonata in c, Op. 45; Rachmaninoff's Sonata in c, Op. 19; Dvorak's "Dumky" Trio in e. Metropolitan Museum at 8. $10.

**JEFFREY SIEGEL,** pianist. "Keyboard Conversations—The Power and Passion of Beethoven." The "Appassionata" and "Moonlight" Sonatas. Carnegie Recital Hall at 8. $10.

**MEL TORME/PETER NERO**—92nd Street Y at 8. Sold out.

**CALLIOPE RENAISSANCE BAND,** with shawmist Steven Hammer. Italian music of the 14th–16th centuries, on authentic instruments. Christ Church, Park Ave. and 60th St., at noon. Free.

**HELENE AGUILAR,** soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

**BROQUE OPERA COMPANY**—Selections from comic opera and operetta, in satiric style. Continental Insurance atrium, 180 Maiden Lane, at 12:15. Free.

**PATTERSON DUO,** violinist and violist. St. Bartholomew's Church, Park Ave. and 51st St., at 12:10. Free.

**DARYL SHERMAN,** vocalist/**DICK WELLSTOOD,** pianist. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

**JUILLIARD STUDENT CONCERT**—Alice Tully Hall at 1. Free.

**JOY IN SINGING,** Winifred Cecil conductor. Lincoln Center Library at 5:30. Free.

### Thursday, January 17

**NEW YORK PHILHARMONIC,** Klaus Tennstedt conductor; cellist Lorne Munroe. Strauss's *Don Quixote*; Beethoven's Symphony No. 5. Avery Fisher Hall at 8. $6–$30. Note: open rehearsal of this program, Thurs. only, 9:45 a.m.; $3.

**WAVERLY CONSORT**—Music of the medieval world; guest artist George Mgrdichian, oud. Alice Tully Hall at 8. $14.

**ROBERTA PETERS,** soprano, with pianist Lawrence Skrobacs, flutist John Solum; clarinetist Gervase de Payer. Handel, Rossini, Schubert, Poulenc, Rimsky-Korsakov, Rachmaninoff, Khachaturian, Varlamov, Alabiev. Carnegie Hall at 8. $8–$15.

**EMANUEL AX/YOKO NOZAKI AX,** pianists. Haydn, Brahms, Beethoven, Saint-Saens. Metropolitan Museum at 8. $10.

**CONCERTS PLUS,** with Robert Sherman host. "Prodigies Past and Present," with pianist Ruth Slenczynska and students from Juilliard, Manhattan, and Mannes schools. Works by Wieniawski, Bryce, Schumann, Creston, Bach, Sarasate, Brahms, Saint-Saens. Merkin Concert Hall at 8. $12.

**IRON MAIDEN**—Radio City Music Hall at 8. Sold out.

**MARI OKUBO,** with Cosmic Evolution, in "an evening of East-West body universal harmolodic funk"/**DAVID GARLAND,** lyricist-singer, with electronic instruments. "Nights of New Ballads." The Kitchen, 59 Wooster St. (925-3615), at 8:30. $6.

**FLUTE FORCE**—Music of Praetorius, Schmitt, Newman, Rimsky-Korsakov. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**JOSEPH LULLOFF,** jazz-classical saxophonist. Olympic Tower Atrium, Fifth Ave. at 51st St., at 5:30. Free.

**ALEXANDRA EAMES,** pianist. Lincoln Center Library at 4. Free.

**HAMAO FUJIWARA, IK-HWAN BAE,** violinists/**TOBY HOFFMAN,** violist/**HAKURO MORI,** cellist. Haydn's String Quartet, "Emperor"; Spohr's Violin Duo; Smetana's String Quartet No. 1, "From My Life." Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $8.

### Friday, January 18

**LOS ANGELES PHILHARMONIC,** Simon Rattle conductor (N.Y. debut); pianist Peter Serkin. Takemitsu's *Riverrun* (N.Y. premiere); Mahler's Symphony No. 10. Carnegie Hall at 8. $13–$22.50.

**NEW YORK PHILHARMONIC**—See 1/17.

**DA CAPO CHAMBER PLAYERS,** with pianist Sarah Rothenberg. Tribute to George Perle. Works of Perle, Charles Porter (world premiere), Schuller, Shapey, Knussen, Antoniou (world premiere). Carnegie Recital Hall at 8. $8.50.

**IRON MAIDEN**—See 1/17.

**BENITA VALENTE,** soprano, with harpsichordist Kenneth Cooper, cellist Timothy Eddy, pianist Cynthia Raim. Handel's *Cantata*; songs of Schubert, Granados, Rodrigo; Villa-Lobos's *Bachianas Brasileiras*. Metropolitan Museum at 8. $15.

**MUSIC FROM JAPAN**—Flutist Suiho Tosha plays the *yokobue* and the *nohkan*, and drummer Naritoshi Tosha plays the *tsuzumi* and other percussion instruments, in a program of their own and other Japanese modern and classical works. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $7.

**STEPHANIE BROWN,** pianist. Works by Schubert, Beethoven, Chopin. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

**FACULTY RECITAL**—Bassoonist Jonathan Adler, soprano Judith Bettina, oboist Marcia Butler, flutists Linda Comparone and Margaret Cramer, pianists Ilse Friedenberg and Gary Graning, guitarist Anton Pawlowski, cellist Samuel Reiner. Bach, Brahms, Giuliani, Haydn, Telemann. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

**BILL BONECUTTER,** baritone, performs Floyd's *Pilgrimage*. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

**OTHA TURNER'S FIFE & DRUM BAND,** with guitarist–buck dancer Algia Mae Hinton, guitarist-singer John Jackson, Horace "Spoons" Williams. "Southern Roots." Alternative Museum, 17 White St. (966-4444), at 8. $9.

**JOHN MCCUTCHEON** plays the hammer dulcimer in a program of traditional Appalachian music, which will be translated to sign language by Susan Freundlich. P.S. 41, 116 W. 11th St. (594-8833), at 8. $7.

**MARIO LISANI,** tenor/**JOSEPH SUMMERS,** pianist. Songs by Brahms, operatic arias, and solo piano works by Chopin, Liszt. "The Kinanders' Musicales," at the Wellington Hotel, Seventh Ave. and 55th St., at 7:30. Contribution.

**JUILLIARD STUDENT CONCERT**—Alice Tully Hall at 8. Free.

**NANCY DEMICIO**, vocalist. Lincoln Center Library at 4. Free.

**JOHNNY CARISI**, trumpeter. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

**JUDY GORMAN-JACOBS**, vocalist, with topical and political songs, including originals. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. only), at 9:30. $4.

### Saturday, January 19

**Y CHAMBER SYMPHONY**, Gerard Schwarz conductor; pianist Grant Johannesen. Delius's *Two Pieces for Small Orchestra*; Fauré's *Fantaisie*, Op. 111, and *Ballade*, Op. 19; Poulenc's *Sinfonietta*. 92nd Street Y at 8. $11–$15.

**WAVERLY CONSORT**—See 1/17.

**OTHA TURNER**, others. See 1/18 for program. Today, at Carnegie Recital Hall at 8:30. $10. (See below.)

**JEANETTE KIM**, pianist. Works of Beethoven, Chopin, Debussy, Prokofiev. Merkin Concert Hall at 8. $7.

**IRON MAIDEN**—See 1/17.

**PAULA ROBISON**, flutist, with harpsichordist Kenneth Cooper; violinists Joseph Swensen and Laurie Smukler, violist Scott Nickrenz, cellist Colin Carr, bassoonist Frank Morelli, bassist Donald Palma. Bach's *The Musical Offering* (complete); realization by Kenneth Cooper. Metropolitan Museum at 8. $10.

**GRIGORIS MANINAKIS & NIKETI KONTOURI**, with the Microcosmos Group. Popular and rebetika songs of Greece. Alternative Museum, 17 White St. (966-4444), at 8. $7.

**ALICE ARTZT**, classical guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

**CARIBBEAN CARNIVAL CELEBRATION**—Oliver Lake's Jump Up and Women of the Calabash. Greenwich House, 27 Barrow St. (431-3009), at 8:30. $10.

**TREGELLAS QUINTET**—Lincoln Center Library at 2:30. Free.

**LOS ANGELES PHILHARMONIC**, Simon Rattle conductor; pianist Peter Serkin. Sibelius's Symphony No. 2; Beethoven's Piano Concerto No. 4. Whitman Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

**QUEENS STRING QUARTET**—Mozart, Shostakovich, Ravel. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $4.50.

**BROOKLYN CONSERVATORY CHORUS**, Jeffrey Schindler conductor. Works of Josquin, Billings, Lasso, Mozart. Brooklyn Conservatory of Music, Queensboro branch, 140-26 Franklin Ave., Flushing, at 8. $4.

**OTHA TURNER**, others. See 1/18 for program. Today at Queensborough Public Library, 1 Library Plaza, Flushing, at 1:30. Free. (See above.)

### Sunday, January 20

**LOS ANGELES PHILHARMONIC**, Simon Rattle conductor; pianist Peter Serkin. See 1/19 for program. Today at Avery Fisher Hall at 3. $10–$20.

**JUPITER SYMPHONY**, Jens Nygaard conductor; pianist Rudolf Firkusny. Beethoven's "Leonore" Overture No. 1 and Piano Concerto No. 1; Walton's *Facade*, Janet Bookspan narrator. Alice Tully Hall at 8. $6–$10.

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**, with guest artists. Bach's Trio Sonata in G; Beethoven's Octet in E-flat, Op. 103; Ravel's Sonata for Violin and Piano; Schubert's Trio in B-flat. Alice Tully Hall at 5. $15.

**VLADIMIR ASHKENAZY**, pianist. Works by Rachmaninoff and Chopin. Carnegie Hall at 3. $13–$22.50.

**JEAN-PIERRE RAMPAL**, flutist, with John Steele Ritter on keyboards. "Mozart: Sonatas and Variations." Carnegie Hall at 8. $12–$22.50.

**Y CHAMBER SYMPHONY**—See 1/19. Today at 3.

**MARGARET WILLIG**, soprano, with pianist Margaret Singer, others. Works by Bach, Schubert, Ravel, and the N.Y. premiere of Miriam Gideon's "Wing'd Hour." Merkin Concert Hall. at 2. $8.

**NEW MUSIC FOR YOUNG ENSEMBLES**—Tenth-anniversary benefit concert, with Ned Rorem, Rosalind Rees, Jaime Laredo, Sharon Robinson, Honi Coles, Roger Kellaway, Milton Hinton, Bobby Rosengarden. Rorem songs, classical duos, and jazz improvisations. Merkin Concert Hall at 8. $50, $75.

**IRON MAIDEN**—See 1/17. Also, 1/21, 23, and 24.

**92ND STREET Y CHORALE**, Amy Kaiser director. Songs by Britten, Morley, Vaughan Williams, Faure, Ravel, Poulenc, and Le Jeune. 92nd Street Y at 4. $4.

**RACHEL RUDICH**, flutist. Carnegie Recital Hall at 5:30.

**JOHN LINDSEY**, violinist/**MICHAEL HABERKORN**, pianist. Carnegie Recital Hall at 8:30.

**SELMA MEDNIKOV PAKTER**, pianist. Music of Faure, Debussy, Ravel. La Maison Francaise, 16 Washington Mews (598-2161), at 3. Free.

**METROSOLO HARMONIE QUINTET**— New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with museum admission.

**SECOND CHANCE**, a trio, with folk and original music. 14 East, at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (674-7200), at 4. $5.

**BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE**, Tania Leon conductor/**ELLEN SEELING JAZZ QUINTET/MAERETHA STEWART**, soprano. Contemporary and jazz, by Hailstork, Gershwin, and Seeling. Martin Luther King Day concert. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. $2.

**LINDA RUSSELL AND THE AMERICAN BALLADEERS**—"The Good Old Colonial Days," folk songs of 18th-century America. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-468-4355), at 2. $4.

**GREGORY L. HARRISON**, oboist-clarinetist. Works in celebration of Black History month. Brooklyn Museum, Eastern Pkwy., at 3:30. Free with museum admission.

**HAMAO FUJIWARA**, others. See 1/17. Today at 4.

**FLUSHING Y SINFONIETTA**, Richard Nechamkin director. Mendelssohn program. YM-YWHA of Greater Flushing, at 2:30. $6.

**OTHA TURNER**, others. See 1/18 for program. Today, at United Community Center, 833 Van Siclen Ave., Brooklyn, at 2. Free.

**CONCERTS IN CHURCHES**—North-South Consonance, James Perla conductor; soprano Christine Schadeberg. Music by Pehrson, Mamlok, Blumenfeld, Lifchitz, Polin, Perla. Christ and St. Stephen's, 120 W. 69th St., at 3. $6. . .A pops concert of operetta and show music, John Cartwright, director-pianist, with soloists. Epiphany, York Ave. at 74th St., at 2:30. $5. . .Bach Vespers, with the Bach Choir, Orchestra, soloists; Frederick Grimes organist-director; organist William Hays. Cantata 117 and Fantasy in G. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Arioso Trio; Beethoven's Piano Trios Op. 11, Op. 1 No. 1, and Op. 70 No. 1. Madison Avenue Presbyterian, 73rd St., at 4. $5. . .St. Bartholomew's, Park Ave. and 51st St. At 3:30, organist Gerre Hancock; at 4, Festival Evensong, with former Archbishop of Canterbury Lord Coggan, and music for organ, choir, and brass quartet; James Litton conductor. . .Organist John Walker. Music of Saint-Saens, Handel, Vierne, Brahms, Jongen. Cathedral of St. James, Jay and Tillary Sts., Brooklyn, at 3:15. Free. . .Organist Paul Halley, following Candlelight Choral Vespers service. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. Offering. . .Rick Hamlin, Stephen Sechrist, tenors, with pianist Ann Paolini. Works of Herbert, Monteverdi, Offenbach, others. St. Michael's Hall, 225 W. 99th St., at 3. $5.

## Opera

### Metropolitan Opera
### At the Metropolitan Opera House

**TO APRIL 20**—$13–$70. 1/14 at 8: Berg's *Wozzeck*, Levine conducting; with Behrens, Boesch, Cassilly, Ulfung, Mazura. 1/15 at 8: Strauss's *Ariadne auf Naxos*, A. Davis conducting; with Norman, Bradley, Ewing, King. 1/16 at 8: Mozart's *La Clemenza di Tito*, Levine conducting; with Vaness, Troyanos, Riegel, Robinson, Bybee, Cheek. 1/17 at 8: Offenbach's *Les Contes d'Hoffmann*, Rudel conducting; with Malfitano, Bybee, Kraus, Morris, Velis, Laciura, Macurdy.1/18 at 8: *Ariadne auf Naxos*; same as 1/15, except Rolandi for Bradley. 1/19 at 2:30: *Wozzeck*; same as 1/14 (broadcast, WQXR). 1/19 at 8: *La Clemenza di Tito*; same as 1/16, except Robbins for Cheek.

### Other

**DREYFUS**, by Morris Moshe Cotel, libretto by Mordecai Newman. The Brooklyn Philharmonic, the composer conducting, presents the world premiere of a new opera based on the historic trial. With Allan Glassman, Lynnen Yakes, James Rensink. "Meet the Moderns," at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 1/17, 19 at 8. $10.

**GIUDITTA**, by Lehar. Bel Canto Opera, at the Joan of Arc School Theater, 154 W. 93rd St. (582-5276). 1/19, 26 at 8; 1/20, 27 at 2:30. $15.

**BLUEBEARD**, by Offenbach. Production by Bronx Opera Company, in English; Michael Spierman conductor. Hunter College Playhouse, Lexington Ave. and 68th St. (787-1356). 1/18, 19 at 8. $8, $10.

**DEIDAMIA**, by Handel. Dramatic Music Theatre chorus and orchestra conducted by Jeff Dailey. Incarnation Lutheran Church, 54th St. and Fourth Ave., Brooklyn (718-748-4247). 1/20 at 3. $6.

**LIGHT OPERA OF MANHATTAN**—Eastside Playhouse, 334 E. 74th St. (861-2288). 1/16–27: Gilbert and Sullivan's *The Yeomen of the Guard*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

**LA BOHEME**, by Puccini. Opera Stage of the Brooklyn Lyric Opera, at Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. thru 2/17 at 3. $4.

**NEW YORK GILBERT AND SULLIVAN SOCIETY**—Concert of G&S favorites. Community Church, 40 E. 35th St. 1/17 at 8. Free.

## Dance

### New York City Ballet
### At the New York State Theater

**TO 2/24/**—$4-$36. 1/15 at 8: *Jewels*. 1/16 at 8: *Agon*, *In the Night*, *Brahms/Handel*. 1/17 at 8: *Ballade*, *Tzigane*, world premiere of *Poulenc Sonata* by Peter Martins, *Stravinsky Violin Concerto*. 1/18 at 8: *Square Dance*, *In the Night*, *Agon*. 1/19 at 2: *Jewels*. 1/19 at 8: *Rejoissance*, *Ballade*, *Antique Epigraphs*, *Western Symphony* (benefit: 477-4720). 1/20 at 1: *Rejoissance*, *Ballade*, *Tzigane*, *Agon*. 1/20 at 7: *Square Dance*, *Poulenc Sonata*, *Stravinsky Violin Concerto*.

### Other

**AMNESTY**—Dance by Neil Greenberg, performed by Susan Blankensop, Louise Burns, Neil Greenberg, Janet Panetta. Danspace at St. Mark's Church, Second Ave. at 10th St. (674-8112). 1/17–20 at 8:30. $5.

**CHOREOGRAPHERS SCREENING SERIES**—Group and solo works. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 1/18, 19, 25, 26, 2/1, 2, at 8. $3.

**DANCE THEATRE OF HARLEM**—*Square Dance*, *Wingborne*, *Songs of Mahler*, *Troy Game*. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080). 1/19 at 8:30, 1/20 at 2. $12–$15.

**EDWARD HENRY WITH DANCERS**—(N.Y. choreographic debut). Four new dances, music by Reed Robins. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/17, 18, 19 at 8; 1/20 at 3. $7.

**FLAMENCO MORO**, "A Dance Odyssey From Spain Through the Middle East." Maria Alba, Victorio Korjhan, Elena, Naima Dalal, others. Park Royal Theater, 23 W. 73rd St. (787-3980). 1/16–19 at 8; 1/20 at 3 and 7. $10 Wed., Thurs., Sun.; $12 Fri., Sat.

**FOOTLOOSE AND FANCY**, a tap festival. Lon Isiah Chaney, Jimmy Slide, Carol Cass, Walter Bishop Jr. Dreiser Auditorium, 177 Dreiser Loop, Co-op City, Bronx (671-7777). 1/20 at 3. $4.

**MADE IN MANHATTAN**—Dance/music/video works by Karen Bernard, Sue Bernhard, Mia Borgatta, Penny Ward, others. Ethnic Folk Arts Center, 179 Varick St. (226-7624). 1/19, 20, 21 at 8. $6.

**MIRMDANCE**—"Two Short, Four Long, Plus One," an evening of seven dances by Miriam Hertzson, with original music by Bradley Kaus and Peter Levin. Washington Square Church, 135 W. 4th St. (799-0392). 1/17, 18 at 8. $6.

**RAJADA FALLS DANCE THEATRE**—Four world-premiere evenings. St. Mark's Church, Second Ave. and 10th St. (924-0077). 1/24, 25, 26 at 8. $7. 1/27 at 8, a benefit.

**RIVERSIDE DANCE FESTIVAL**—1/16, 18 at 8; 1/20 at 2: The Jo Lechay Dance Company, from Montreal; a variety of works by Lechay. 1/17, 19, 20 at 8: Charles Moore Dance Theatre; new and recent works. Riverside Church, the Drive at 122nd St. (864-2929). $7.

**WHILE YOU WERE OUT**—Individual and collaborative dances by Erica Bornstein, Anna-Karelia Coates, and Suzanne Epstein. Ethnic Folk Arts Center, 179 Varick St. (620-4083). 1/14 at 8:30. $5.

# ART

## Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

### SOLOS

### Madison Avenue and Vicinity

**PAT ABBOTT-RYAN/AL ORTEGA/REBECCA CROSS**—"Neo-Fauve" paintings by all three. Thru 1/30. D'Este, 51 E. 63rd (752-8948).

**EDWARD AVEDISIAN**—Recent paintings and polychrome sculptures, 1/15-2/21. McCoy, 19 E. 71st (570-2131).

**GILLIAN AYRES**—Recent abstract paintings by a British artist, thru 1/24. Knoedler, 19 E. 70th (794-0550).

**GRAHAM CAMPBELL**—Atmospheric abstract paintings that take their forms from nature, thru 2/2. CDS, 13 E. 75th (772-9555).

**DANIEL GALLIDUANI**—Sculptures that incorporate mirrors, neon and moving parts, such as fans, thru 2/16. Fourcade, 36 E. 75th (535-3980).

**STANLEY WILLIAM HAYTER/ANNA CHROMY/JULIE SPEED**—Prints made at his "Atelier 17," by such artists as Calder, Ernst, Giacometti, Miro, others/Fantasy paintings/Paintings with offbeat subject matter. Thru 1/19. Foxworth, 33 E. 65th (772-3460).

**PHYLLIS HERFIELD**—Portraits of people in the arts, thru 1/31. Salander-O'Reilly, 22 E. 80th (879-6606).

**DOUG HILSON**—Figurative paintings in erased graphite, thru 2/2. Steinbaum, 903 Madison (734-3373).

**SUSAN HOELTZEL/CAROL MINARICK/NAOMI WEISSMAN**—Large drawings on canvas of meticulously rendered scattered objects/Floor-to-ceiling watercolor panels that fuse painting and writing/Color photographs of Faulkner's home and other southern interiors around Oxford, Mississippi. Thru 1/31. Urdang, 23 E. 74th (288-7004).

**KOBASHI**—Polished stainless steel sculptures in organic, biomorphic forms, thru 1/30. Stone, 48 E. 86th (988-6870).

**MARINO MARINI/HENRY MOORE**—Paintings and sculpture that focus on his horse-and-rider theme/50 bronze maquettes made between 1938-1984. Thru 2/5. Weintraub, 992 Madison (879-1195).

**MICHAEL MAZUR**—Paintings and works on paper from his "Vine Tree" series—a tree weakened by a wisteria vine, and from his "Wakeby" series, which depict the landscape surrounding his summer house in Cape Cod, thru 1/19. Mathes, 851 Madison (249-3600).

**J.J.P. OUD**—Architectural drawings from 1915-1958, 1/15-2/23. Prakapas, 19 E. 71st (737-6066).

**NASSER OVISSI**—Paintings, drawings and sculpture in a series called, "One Thousand and One Nights," thru 2/2. Taghinia-Milani, 1080 Madison (570-6173).

**STEPHEN PACE**—Figurative landscape paintings depicting this artist's personal experiences, set in and around his summer home in Maine, thru 1/30. Sachs, 980 Madison (734-7795).

**MIMMO PALADINO**—Large color linocuts based on Joyce's *Ulysses*, thru 2/14. Hamilton, 19 E. 71st (744-8976).

**THOMAS SCHINDLER**—Six large-scale paintings and smaller works in which objects and figures confront each other, thru 2/16. Schlesinger-Boisante, 822 Madison (734-3600).

**SYLVIA SLEIGH**—A 25-foot landscape painting with figures entitled, "Invitation to a Voyage: the Hudson River at Fishkill," thru 2/2. Einstein, 1018 Madison (628-8782).

**PHILIP SPEAKES/KIM UCHIYAMA**—Paintings of cityscapes as viewed from the windows in this artist's studio/Abstract paintings that refer to landscape. Thru 2/9. Cecil, 16 E. 72nd (517-3605).

**MARINA STERN**—Oil paintings, pastels, and graphite drawings of views as seen through windows, thru 2/6. Forum, 1018 Madison (772-7666).

**ANDREW STEVOVICH**—Paintings and pastels of stylized figures that are evocative of medieval Dutch and Italian paintings, thru 2/2. Coe Kerr, 49 E. 82nd (628-1340).

**ALVIN TADA**—Recent painted wall sculptures, floor pieces, and screens, thru 2/2. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

**ROGER VIVIER**—"Architecture du Frivole"—drawings, models and shoes from the 1950's to the present, with photographs by Erica Lennard, thru 1/19. Facade, 1044 Madison (744-4997).

**JAMES WEEKS**—Paintings of landscapes and interior scenes with figures, thru 2/2. Hirschl & Adler Modern, 851 Madison (744-6700).

### 57th Street Area

**MILTON AVERY/GABOR PETERDI**—Works on paper, including figure drawings and landscapes, in oil crayon, gouache, watercolor/Etchings and engravings. Thru 1/30. Borgenicht, 724 Fifth (247-2111).

**ISABEL BISHOP**—Preliminary studies for drawings and paintings, thru 2/2. Midtown, 11 E. 57th (758-1900).

**CAROL BLOCK**—Landscape paintings on wood, 1/15-2/2. Phoenix, 30 W. 57th (245-5095).

**STANLEY BOXER**—Figurative drawings in pencil and crayon, interweaving themes of flowers, horses, and nudes, thru 2/2. Emmerich, 41 E. 57th (752-0124).

**JOAN BROWN/WILLIAM T. WILEY/MARK MULHERN**—A painting installation made up of four stretched panels, two hanging on the wall, and two on the floor/Two large-scale paintings that combine thick paint and charcoal drawing, incorporating many of this artist's puns and favorite images/Drawings in colored pencil depicting an analyst and his patient. Thru 1/31. Frumkin, 50 W. 57th (757-6655).

**JAMES COIGNARD**—Paintings, works on paper and carborundum etchings, thru 2/9. Rosenberg, 20 W. 57th (757-2700).

**MARCIA DALBY**—A sculptural installation of both large and small objects, such as tools, insects, furniture, that draw the viewer into a confusing play with scale, thru 2/2. Wolf, 30 W. 57th (586-8432).

**JILLIAN DENBY**—Still life paintings whose images have a calm sense of mystery, thru 1/31. Tatistcheff, 50 W. 57th (664-0907).

**JOHN DUFF**—Recent fiberglass sculptures, both floor and wall pieces, of geometric shapes "taken apart," thru 2/2. BlumHelman, 20 W. 57th (245-2888).

**STEPHEN EDLICH**—Large-scale collages on canvas and works on paper, thru 1/26. Marlborough, 40 W. 57th (541-4900).

**MARTHA MAYER ERLEBACHER**—Oil paintings and watercolors, thru 1/30. Schoelkopf, 50 W. 57th (765-3540).

**CHRISTOPHER GERLACH/NANCY HAGIN**—Recent landscape paintings in the "en plein air" tradition/Still life paintings with bold structural compositions. Thru 1/30. Fischbach, 24 W. 57th (759-2345).

**HANS HOFMANN**—Thirteen major paintings from the last decade of his life, thru 1/26. Emmerich, 41 E. 57th (752-0124).

**BUDD HOPKINS**—Recent paintings and sculpture, thru 2/5. Pearl, 38 E. 57th (838-6310).

**TIM KELLEY/ESPHYR SLOBODKINA**—Polychrome sculpture/Paintings of the '40s and '50s. Thru 1/30. Deutsch, 20 W. 57th (765-4722).

**AGNES MARTIN**—New paintings and watercolors that continue this artist's inquiry into the language of geometry, light, and color, 1/18-2/16. Pace, 32 E. 57th (421-3292).

**JIM MARTIN**—Iridescent wall pieces and floor sculpture that create an impression of movement through light and shadow, thru 1/31. French, 41 W. 57th (308-6440).

**PIERA MCARTHUR**—Pastels on paper by a New Zealand artist, thru 1/26. Armstrong, 50 W. 57th (582-8581).

**GEORGE MCNEIL**—New paintings, thru 2/2. Gruenebaum, 38 E. 57th (838-8245).

**RICHARD MOCK/JUDY RIFKA**—Expressionistic paintings with fanciful subject matter/Paintings with images of war, and classical "Venus" paintings. Thru 2/2. Alexander, 20 W. 57th (757-3721).

**DONN MOULTON**—Painted plywood and fiberglass cutouts of oversized images, such as childhood toys and other nostalgic items, thru 2/9. Kornblee, 20 W. 57th (586-1178).

**MILTON RESNICK**—Monochromatic abstract paintings, thru 2/2. Miller, 724 Fifth (246-1625).

**AMINAH ROBINSON**—Sculpture, drawings, books and quilts that document segments of Afro-American history, thru 1/26. Markel, 50 W. 57th (581-1909).

**RICHARD STANKIEWICZ**—Wall reliefs and free-standing sculptures made of welded steel, made between 1953-1981, thru 1/19. Zabriskie, 724 Fifth (307-7430).

**SAUL STEINBERG**—Etchings and lithographs, thru 2/9. Pace Editions, 32 E. 57th (421-3237).

**JOYCE WEINSTEIN**—Recent abstract paintings, thru 2/2. Haber Theodore, 24 W. 57th (541-9393).

**FRANK LLOYD WRIGHT**—Over sixty drawings from the archives of the Frank Lloyd Wright Foundation, thru 2/16. Protetch, 37 W. 57th (838-7436).

### East Village

**AUSTE**—Ink paintings from the book, *Stone Cold Gothic*, with poems by Helen Adam, thru 2/10. Garet, 204 E. 10th (475-8701).

**JONATHAN BRESSLER**—An installation of painted statuary, including plaster statues of animals, and religious and historical figures, 1/19-2/13. Now, 430 E. 9th (674-3211).

**FORD CRULL**—Large-scale paintings with religious and sexual symbols, 1/12-2/7. Vox Populi, 511 E. 6th (477-2279).

**MATTHEW IMPERIALE/LOUIS MUELLER**—Paintings applied to a Folk Art tradition in a series entitled, "Floor Clothes"/Hand-blown glass shapes and painted bronze constructions. Thru 2/3. Area X, 200 E. 10th (477-1177).

**BONNIE LUCAS**—Assemblages of feminine objects, such as powder puffs, lacey underwear, in a series entitled, "Domestic Surrealism," thru 1/27. Avenue B, 167 Ave. B (473-4600).

**JAMES ROSS/CLAIRE FERGUSSON**—Recent abstract paintings/An installation. Thru 1/27. Gracie Mansion, 167 Ave. A (477-7331).

**ROBERT SCHOEN**—Figurative marble sculpture that is reminiscent of archaic Greek sculpture, thru 1/27. Salvador, 216 E. 10th (228-3165).

### SoHo and TriBeCa

**JOHN ALTOON**—Oil paintings from 1960-1965, by an artist who was a major influence on the California art world of the '60s, thru 1/26. Thorp, 103 Prince (431-6880).

**CARL ANDRE**—Recent sculpture, thru 1/30. Cooper, 155 Wooster (674-0766).

**BRUCE BARBER**—An installation entitled, "Reading Room: A Visual Analysis of Corporate Advertising," thru 2/2. 49th Parallel, 420 W. Broadway (925-8349).

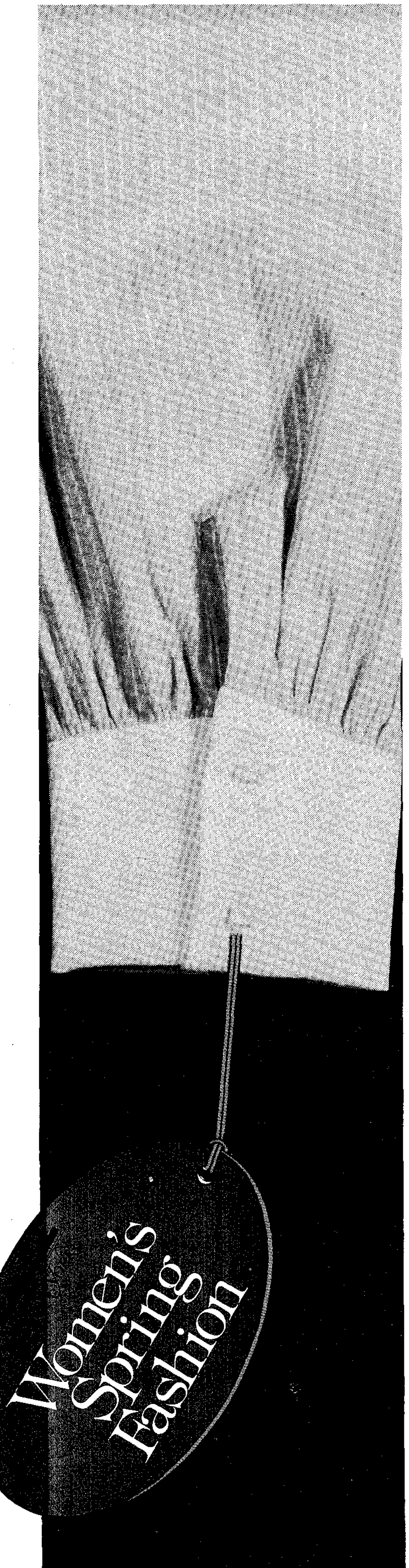
**VICTOR BRAUNER/MARCEL JEAN/KURT SELIGMANN**—Large-scale paintings/Drawings in a variety of media/Drawings from his series "Une Ecriture Lisible." Thru 1/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

**ARNOLD BROOKS**—Monotypes and paintings, thru 2/16. Nichols Printmakers, 83 Grand (226-1243).

**GUNTHER BRUS/HERMANN NITSCH/ARNULF RAINER**—New paintings and drawings by these Viennese artists; thru 2/2. Gladstone, 152 Wooster (505-8690).

**DANIEL BUREN**—An installation incorporating various architectural elements such as columns and archways, thru 1/26. Weber, 142 Greene (966-6115).

**TIM CASEY**—Monochrome, thick-surfaced paintings with isolated images, such as a teapot or a Polaroid camera, thru 2/9. Bryers, 111 Greene (925-8058).



Advertising Close: February 11
On Sale: February 25
Issue Date: March 4

**SANDRO CHIA**—New paintings, thru 1/26. Castelli, 420 W. Broadway (431-5160).

**BILL DREW**—Recent distemper paintings with geometric forms, thru 2/1. Hirondelle, 476 Broome (925-1538).

**PETER FLACCUS**—Abstract paintings that refer to nature by suggesting interaction of the elements through a rich, tumultuous color surface; thru 2/6. Knowlton, 153 Mercer (431-8808).

**ELAINE GALEN**—Abstract paintings suggestive of landscapes, thru 1/23. Soho 20, 469 Broome (226-4167).

**JEFF GOMPERTZ**—Oil and wax paintings with imagery that refers to architecture and machinery, 1/17-2/23. Bouckaert, 100 Hudson (925-6239).

**MARGARET GOSDEN**—Monotypes dedicated to peace and disarmament, thru 2/2. Starkman, 465 W. Broadway (228-3047).

**DON HAZLITT**—Small painted constructions called "Floating Worlds," thru 2/6. Esman, 121 Spring (219-3044).

**CARMEN HERRERA/JIMMIE DURHAM**—A retrospective of paintings from 1951-1984/Recent sculpture using skulls and bones of animals. Thru 1/19. Alternative Museum, 17 White (966-4444).

**SHERYL HUMPHREY**—Land and seascape paintings peopled with characters from movies and television, thru 2/9. Herlin, 68 Thompson (431-8732).

**TERRENCE KELLER**—Gestural abstract paintings on long, vertical canvases, by a Canadian artist, thru 2/9. Triangle Center, 4 Great Jones (679-1320).

**GIL KERLIN**—Painted plaster sculptures of businessmen, 1/18-2/6. First Street, 386 W. Broadway (226-9011).

**ROBERT KIPPUR/GARY MAYER**—Paintings. Thru 2/9. Exit Art, 578 Broadway (966-7745).

**GRACE KNOWLTON**—Sculpture, drawings, and photography, thru 1/31. Twining, 568 Broadway (431-1830).

**LOUISE LAWLER/LAURIE SIMMONS/JAMES WELLING**—New work. Thru 1/31. Metro Pictures, 150 Greene (925-8335).

**BARRY MASON**—Paintings of imaginary futuristic people, 1/15-2/9. Condeso/Lawler, 76 Greene (219-1283).

**ROBERT MORRIS**—Work from 1967-1984. At Castelli, 142 Greene (431-6279), thru 2/9, and Sonnabend, 420 W. Broadway (966-6160), thru 1/26.

**JAN MULLER**—Large-scale figurative paintings and landscapes completed during the last two years of this artist's life, 1/15-2/23. Oil & Steel, 157 Chambers (964-1567).

**GEORGE PECK**—Paintings whose central theme is the contrast between city and country, thru 2/9, Stoler, 13 White (966-5090).

**SIGMAR POLKE**—Recent paintings by this German artist, thru 1/26. Boone, 417 W. Broadway (431-1818).

**CURTIS RIPLEY**—Ceramic sculpture, drawings, and paintings, thru 1/26. Toll, 146 Greene (431-1788).

**SUSAN SMITH**—Paintings that combine found architectural materials with color, thru 1/30. Gibson, 568 Broadway (925-1192).

**MICHAEL TIMPSON**—Environmental installation using ordinary materials, such as burlap bags, cinder blocks, coiled hoses, to create "an arena of despair," plus recent work by gallery artists, thru 2/6. Cutler, 164 Mercer (219-1577).

**MARCO TIRELLI**—Paintings with patterns based on architecture, thru 1/31. Nosei, 100 Prince (431-9253).

**KEN TISA**—Drawings, oil paintings, and works with sequins sewn or glued to the surface, that are partially inspired by Haitian art and contemporary folk art, thru 2/6. Stellweg Seguy, 169 Mercer (219-1320).

**SUSANA TORRE/ALLAN WEXLER**—An installtion that consists of a full-scale working model of an unbuilt architectural project/Models, photographs, drawings and a full-sized "Beach Building." 1/19-2/16. Feldman, 31 Mercer (226-3232).

**JOHN TORREANO**—Recent work, thru 2/2. Baskerville + Watson, 24 W. 57th (582-0058).

**PETER VOULKOS/JEAN-MARC PROUVEUR**—Ceramic works and new works on paper/Black-and-white photographic triptychs with central images of W.W. I. and W.W. II public memorial statuary flanked by contemplative nudes. Thru 1/26. Cowles, 420 W. Broadway (925-3500).

**DAN WITZ**—Figurative paintings on canvas and wood, thru 2/9. Semaphore, 462 W. Broadway (228-7990).

### Other

**ROMARE BEARDEN**—Wood figures, thru 2/2. Cordier & Ekstrom, 417 E. 75th (988-8857).

**MICHAEL CHANDLER**—Recent paintings, thru 2/9. Ala, 32 W. 20th (741-3344).

**CHARLES LOCKE**—A retrospective of paintings, prints and drawings, thru 2/2. Pratt Manhattan Center, 160 Lexington (685-3169).

**RUFINO TAMAYO**—Paintings from 1937-1977, showing his progression from Mexican Surrealism to an exploration of color, surface and other formal values, and finally, to a preoccupation with universal symbols, thru 1/31. Martin, 213 E. 49th (980-8104).

## GROUP SHOWS

### Madison Avenue and Vicinity

**BERNARD**—33 E. 74th (988-2050). Works by American and European 20th century artists, including Cardenas, Dine, Downes, Leslie, Laurens, others; thru 1/31.

**CENTER FOR INTER-AMERICAN RELATIONS**—680 Park (249-8950). Neo-expressionist painting from around the world, thru 1/18.

**FOXWORTH**—33 E. 65th (772-3460). Works by artists connected with S.W. Hayter and Atelier 17, including Calder, Ernst, Giacometti, Miro, Picasso, thru 1/31.

**FRIEDMAN**—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

**GRAHAM**—1014 Madison (535-5767). Contemporary British pottery by Coper, Feibleman, Johns, Price, Rie, others; thru 1/19.

**HIRSCHL & ADLER**—21 E. 70th (535-8810). American still life paintings by Hartley, O'Keefe, Porter, Wonner, others; thru 2/16.

**HOFFELD**—1020 Madison (734-5505). 20th century European and American paintings, drawings, and sculpture by Baselitz, Dine, Guston, Irwin, Morley, Stella, others; thru 1/31.

**I.B.M. GALLERY OF SCIENCE AND ART**—Madison at 56th (407-6100). 100 scroll paintings by five Chinese artists, 1/15-3/2.

**KOVESDY**—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.

**LA BOETIE**—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; thru 3/16.

**MARBELLA**—28 E. 72nd (288-7809). Romantic landscapes by American painters, including Bierstadt, Hallowell, Lawson, Sloan, others; thru 2/2.

**SILBERBERG**—16 E. 79th (861-6192). Works on paper by Agam, Miro, Tamayo, others; thru 1/31.

**SOLOMON**—959 Madison (737-8200). Paintings and sculpture by Baziotes, Noguchi, Rivers, Rothko, thru 1/31.

**SPANIERMAN**—50 E. 78th (879-7085). American landscape paintings by Bierstadt, Hassam, Inness, Lawson, Weir, others; thru 2/2.

### 57th Street Area

**ARMSTRONG**—50 W. 57th (582-8581). "The Artist's Mark," with works by Brooks, Flack, Gray, Parsons, others; thru 1/26.

**DE NAGY**—41 W. 57th (421-3780). Abstract paintings by Cheng, Fisher, Gionta, Wahl; thru 1/17.

**DYANSEN 57**—11 E. 57th (489-7830). Paintings by Kudo, Martinique, Morlock, Moser; thru 1/31.

**GALLERY OF APPLIED ARTS**—24 W. 57th (765-3560). Works by Castle, Graham, Kushner, Marisol, Nonas, Zakanitch, plus the Arc furniture collection, thru 5/31.

**HEESY**—50 W. 57th (245-1420). Landscape paintings by Bartlett, Brown, Cohen, Mazur, Sallick, Stayton; thru 2/16.

**HERSTAND**—24 W. 57th (664-1379). Ancient, tribal, modern and contemporary sculpture; thru 3/2.

**MCKEE**—41 E. 57th (688-5951). Works by gallery artists, thru 1/26.

**MUNROE**—56 W. 57th (246-9616). Recent painting and sculpture by Armstrong, Bradford, Dworkin, Hewat, others; thru 2/16.

**OSCARSSON HOOD**—41 W. 57th (750-8640). 5th anniversary exhibition of gallery artists; thru 1/26.

**ROSENBERG**—20 W. 57th (757-2700). 17th and 18th century etchings from the collection of the Bibliotheque Nationale de France; thru 2/9.

**ROSS**—162 W. 56th (307-0400). Paintings by Cherry, Embry, Koczy, Rotterdam, others; thru 1/31.

**ROYAL-ATHENA**—153 E. 57th (355-2034). Masterworks of ancient art, thru 2/16.

**SAMUELS**—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 2/2.

**SEAGRAM**—375 Park (572-7000). "Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection," with works by Bladen, Judd, Hesse, LeWitt, Morris, others; thru 2/10 (Closed Sat.).

**SEGAL**—63 E. 57th (486-2297). Works by gallery artists, including Blount, Coe, Dawson, Raburn, others; 1/16-2/28.

**SOLOMON**—724 Fifth (757-7777). An exhibition of painting and sculpture in cooperation with various East Village galleries/Selected photographs by Allen Ginsberg, from 1953 to the present; thru 1/26.

**ST. ETIENNE**—24 W. 57th (245-6734). Works by Expressionists, including Gerstl, Klimt, Kokoschka, Schiele, others; 1/15-3/23.

**WUNDERLICH**—41 E. 57th (724-8778). American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

**ZARRE**—41 E. 57th (752-0498). Works by Boyd, Oko, Olson, Shapiro, others; 1/15-2/15.

### East Village

**B-SIDE**—543 E. 6th (477-6792). Works by 20 artists, including Berkenblit, Cuvelier, Daze, Pocock, others; thru 2/3.

**GROUND ZERO**—526 E. 11th (475-5831). Inaugural show, with works by Brenner, Carey, Cockrill/Judge Hughes, Reid, Swansea, others; thru 2/3.

**GROUP MATERIAL**—345 E. 12th (242-3900). "A.D., Christian Influence in Contemporary Culture," with works by Byron, Cutrone, Finster, Spero," thru 2/8.

**JUS DE POMME**—338 E. 11th (674-5389). Works by twelve artists; thru 1/27.

**M-13**—440 E. 9th (505-9016). Works by Augeri, Cyphers, Geltner, Ripps, others; thru 1/27.

**NATURE MORTE**—204 E. 10th (420-9544). Paintings by Brown and Milani, sculpture by Richter and Vital; thru 1/27.

**SHARPE**—328 E. 11th (777-4622). "Exquisite Objects" by Dean, Irish, Laemmle, Lucero, McCloud; thru 1/31.

### SoHo and TriBeCa

**ARBITRAGE**—99 Spring (334-9755). Works by Charles, Donahue, Eckstein, Larned; thru 1/26.

**ART PALACE**—611 Broadway (473-3178). Works by Fetting, McLean, Rego, Roloff, Schuyff, Smith, Winters, others; thru 1/26.

**BAUM**—109 Hudson (219-9854). "Ceremonial Light"-mixed-media works that employ glowing or glittering materials as content rather than ornamentation, by Armann, Beverley, Chase, Higgins, others; thru 1/26.

**BROMM**—90 W. Broadway (732-6196). "New Painting" by Bidlo, Frangella, Kostabi, Prol, Robinson, others; thru 2/2.

**55 MERCER**—(226-8513). Works by 18 artists selected by former *Artforum* editor Joseph Masheck, thru 1/26.

**49th PARALLEL**—420 W. Broadway (925-8349). A selection of new design works from Toronto's "Phoenix" exhibition; thru 2/2.

**GERMANS VAN ECK**—420 W. Broadway (219-0717). Works on paper by gallery artists, and photographs by Nolan and Staller; 1/17-2/2.

**GREENWALD**—181 Mott (219-1642). "Weapons of War"–works by Acconci, Arakawa, Bourgeois, Golub, Haacke, others; thru 1/26.

**HELLER**—71 Greene (966-5948). Works by 90 leading and emerging glass artists; thru 1/27.

**HUTCHINSON**—138 Greene (966-3066). Abstract paintings and sculpture by Budd, Cohen, Emery, Ginnever, Ming, Resnick, Valentin; thru 1/31.

**KIND**—136 Greene (925-1200). "More Is More Is More"–paintings by Anderson, Copley, Escher, Hendon, Kohlhofer, Rand, Wizon; thru 2/2.

**KITCHEN**—59 Wooster (925-3615). "The Anticipated Ruin," with works by Beirne, Bender, Garrat, Jacobs, Komar and Melamid, Lawler, Levine, McCollum, Nagy, Parrino, Vaisman; thru 2/2.

**MANHATTAN ART**—81 Greene (219-2007). Drawings and sculpture by Bills, diSuvero, Marden, Moskowitz, Nonas, others; thru 2/2.

***METRO PICTURES***—150 Greene (925-8335). Works by Lawler, Simmons, Welling; thru 1/26.

**SANDER**—51 Greene (219-2200). Sculpture by Fahlstrom, Oppenheim, Walliker, Wesselman, others; thru 1/19.

**SHAFRAZI**—163 Mercer (925-8732). Works by seven young French street artists who call themselves "The Ripoulin Group," thru 2/9.

**SOHO CENTER FOR VISUAL ARTS**—114 Prince (226-1995). Works by Delange, Mehrtens, Pyke, Snow; thru 2/16.

**STARKMAN**—465 W. Broadway (228-3047). Paintings with architectural elements by Parker, Pennington, Quisgard; thru 2/2.

**22 WOOSTER**—(431-6445). Recent painting from New Zealand, by Albrecht, Bambury, Harris, Killeen, Ross, Trusttum; thru 1/26.

**VISUAL ARTS**—137 Wooster (598-0221). Nine artists selected by Walter Darby Bannard; thru 1/27.

**WHITE COLUMNS**—325 Spring (924-4212). New sculpture by Allen, Cantwell, O'Hara, Peterka; video by Auder, Bratten, Peehl, Smith, others; thru 2/4.

### Other

**BACA DOWNTOWN**—111 Willoughby, Brooklyn (718-596-2222). *Paintings, installations and photo*graphs in a show entitled "Shifting Views,"thru 2/2.

**BERNARDUCCI**—17 E. 17th (206-7578). Works by 20 artists, including Bosman, Cutrone, Prol, Wall; thru 2/3.

**COOPER UNION**—Third Ave. at 7th (254-6300). "Typographica USSR"--an exhibition of Soviet lettering, calligraphy and type design; thru 1/30.

**P.S. 1**—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

## Photography

**BERENICE ABBOTT**—Vintage portraits and views of New York, thru 1/26. Marlborough, 40 W. 57th (541-4900).

**JAMES BALOG/PAUL CAPONIGRO**—Photographs of hunters in the American Northwest/200 images from his thirty-year career, including photographs of New England woodlands, Stonehenge, Southwest desert landscapes, 1/18-2/17. I.C.P., 1130 Fifth (860-1783).

**ROBERT BORG**—Photographs of covered objects, pavements, and Carnival week in Rio di Janeiro, thru 2/2. Rosenberg, 115 Wooster (431-4838).

**HENRI CARTIER-BRESSON**—Some of his best-known images, covering a period of 40 years, 1/16-3/3. Miller, 38 E. 57th (319-1800).

**CHUCK CLOSE**—Large-scale portraits made with the Polaroid Museum Camera at the Boston Museum of Fine Arts, thru 2/16. Pace/MacGill, 11 E. 57th (759-7999).

**RALSTON CRAWFORD**—Black-and-white photographs of machine, architectural, and nautical abstractions, thru 2/2. Miller, 724 Fifth (246-1625).

**NAN GOLDIN**—Photographs taken in Berlin and New York, thru 1/31. Christminster, 336 E. 5th (475-8369).

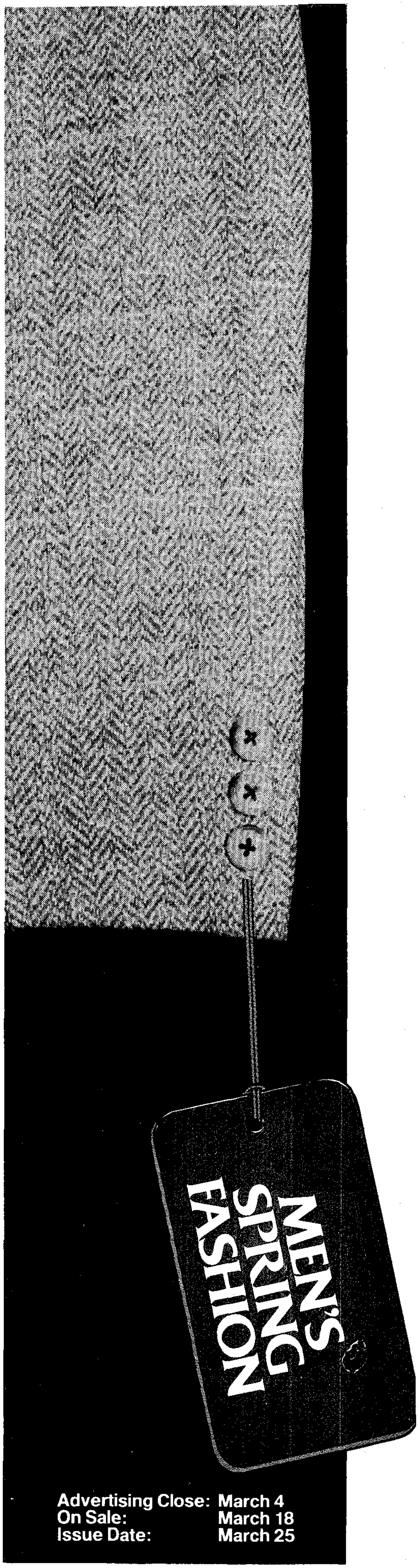
**GRACE KNOWLTON**—New silver and platinum prints, showing the abstract qualities of familiar places, such as ceiling and floor corners, stair wells, thru 1/26. Harder, 37 W. 57th (308-0043).

**KNOWLTON**—153 Mercer (431-8808). Photographs of flowers by Ekstrom, Horst, Lartigue, Man Ray, Modotti, others; thru 2/6.

**MUNICIPAL ART SOCIETY**—457 Madison (935-3950). Photographs of Hells' Kitchen by Maren Erskine, set in sound environments created by Reed Erskine; 1/16-2/16.

**HOLLY ROBERTS**—Images of the Southwest, thru 2/8. Pfeifer, 568 Broadway (226-2251).

**LARRY SILVER**—Photographs of "Muscle Beach" in the '50s, thru 2/24. I.C.P., Fifth Ave. at 94th (860-1777).



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## Museums

**AMERICAN MUSEUM OF NATURAL HISTORY,** CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28...Titian Ramsay Peale, 1799-1885; thru Spring '85.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

**BROOKLYN MUSEUM**—188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. noon-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan...Daniel Serra-Badue: Paintings and Lithographs, Their Literary and Visual Antecedents; thru 1/27...New York By Forss: The Photographs of a Street Peddler; thru 2/14...Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; 1/17-3/17... Lee Krasner: Works on Paper; thru 2/25... The Brueghel Series (A Vanitas of Style): an installation by Pat Steir; thru 2/18.

**THE CENTER FOR AFRICAN ART,** 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. African Masterpieces from the Musee de l'Homme; thru 1/26.

**COOPER-HEWITT MUSEUM,** Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...American Art Pottery; thru 1/25...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; thru 2/24.

**FRICK COLLECTION,** 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted. James Abbott McNeill Whistler (1834-1903); thru 2/3.

**GUGGENHEIM MUSEUM,** Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters . . .Horst Antes: Votives; thru 2/3...Robert Motherwell; thru 2/3.

**INTREPID SEA-AIR-SPACE MUSEUM**—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . Grumman F-11 Tiger.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

**METROPOLITAN MUSEUM OF ART,** Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10...French Drawings Recently Acquired: 1975-1984; thru 2/10...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; 1/17-9/1...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

**MUSEUM OF AMERICAN FOLK ART**—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

**MUSEUM OF THE AMERICAN INDIAN,** Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo . . .Faces out of the Mists; thru 1/20... Native Tastes; thru 1/20.

**MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Charlie Brown: A Boy For All Seasons - 20 Years on Television; thru 1/31... A Tribute to Thames Television; thru 1/31.

**MUSEUM OF THE CITY OF NEW YORK,** Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Manhattan on Ice: Skating and Sleighing in Old New York; thru 1/27...Cityscapes: Prints and Drawings by Gerald K. Geerlings; 1/15-3/31.

**MUSEUM OF MODERN ART,** 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing. . . . ..'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15...From the Gilman Collection: Photographs Preserved in Ink; thru 2/26...Lee Krasner: A Retrospective; thru 2/12.

**NATONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15... Recent Gifts of Members; 1/18-2/3.

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Difference: On Representation and Sexuality; thru 2/3.

**NEW YORK HISTORICAL SOCIETY,** Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3.....A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . ...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; thru 5/31.....Music by Richard Rodgers; thru 2/2...Women of Courage; thru 2/28.

**WHITNEY MUSEUM,** Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . ..The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). Modern Masks; thru 2/7.

## Auctions

**CHRISTIE'S—502 Park Ave. at 59th St.** (546-1000). 1/15 at 10 & 2: Old Master Paintings. On view from 1/8. **East,** 219 E. 67th St. (570-4141). 1/15 at 10 & 2: Furniture, Paintings, and Decorative Objects, Property from the Estate of Mr. & Mrs. Whitehouse. On view from 1/11. 1/19 at 1: Lead Soldiers and Military Miniatures. On view from 1/17.

**DOYLE—175 E. 87th St.** (427-2730). Next sale 1/23.

**PHILLIPS—406 E. 79th St.** (570-4830). 1/16 at 11: Furniture and Decorations. On view from 1/12.

**SOTHEBY'S—York Ave. at 72nd St.** (606-7000). 1/14 at 10:15 & 2: Watches, Clocks and Scientific Instruments. On view from 1/9. 1/15 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 1/10. 1/16 at 10:15: Old Master Drawings. On view from 1/12. 1/17 at 2: Important Old Master Paintings. On view from 1/12.

# RESTAURANT DIRECTORY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress Opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## Manhattan

### Lower New York

**ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts.**, 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**AMAZONAS—492 Broome St.**, 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

**AMERICAN HARVEST—3 World Trade Center, in the Vista International**, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

**ANGELO—146 Mulberry St.**, 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

**THE COHO—11 Fulton St.**, 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

**DELMONICO'S—56 Beaver St., at South William St.**, 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**EDO GARDEN—104 Washington St.**, 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

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**FERRARA'S CAFE—195 Grand St.**, 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

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**FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts.**, 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.**, 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International**, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

**GROTTA AZZURRA—387 Broome St.**, 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

**LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St.**, 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse**, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**NEW DEAL—152 Spring St.**, 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

**OCEAN CLUB—107 Reade St.**, 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**OH-HO-SO—395 W. Broadway, at Spring St.**, 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

**OMEN—113 Thompson St.**, 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

**PLUM BLOSSOM—416 Broadway**, 925-6515. Casual. Cantonese. Spcls: dim sum, chicken paradise, fried crispy tender fish. Res. sug. Open daily 8 a.m.-11 p.m. **(I)** CB, DC, V.

**PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs**, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

**RUGGERO'S—194 Grand St.**, 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

**S.O.B.'S—204 Varick St., at Houston St.**, 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

**SPORTING CLUB—99 Hudson St.**, 219-0900. Casual. American. Spcls: steak, lobster, veal chop Milanese. Res. sug. L Mon.-Fri. 11:30-3:30. Br Sat. noon-3, Sun. to 4. D Mon.-Sat. 5:30-1, Sun. 4-7. Private parties for 55-100. **(M)** AE, CB, DC, MC, V.

**S.P.Q.R.—133 Mulberry St.**, 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

**SPRING STREET—162 Spring St., at W. Broadway**, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.**, 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

**WINDOWS ON THE WORLD—One World Trade Center**, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**YANKEE CLIPPER—170 John St., bet. South & Front Sts.**, 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

### Greenwich Village

**ANGELICA—82 Seventh Ave. South, at Bleecker St.**, 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. **(E)** No Credit Cards.

**A TASTE OF INDIA—181 Bleecker St.**, 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

**BIANCHI & MARGHERITA—186 W. 4th St.**, 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

**CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St.**, 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

**CAFE ESPANOL—172 Bleecker St.**, 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

**CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St.**, 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

**THE COACH HOUSE—110 Waverly Pl.**, 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-

10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

**COVENT GARDEN—133 W. 13th St.,** 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

**CUISINE DE SAIGON—154 W. 13th St.,** 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (M) AE.

**DOLCE—140 W. 13th St.,** 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi 'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

**EL COYOTE—774 Broadway, bet. 9th & 10th Sts.,** 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

**GOTHAM BAR & GRILL—12 E. 12th St.,** 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

**GUADALAJARA—49 Carmine St.,** 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.,** 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

**LA GRANDE CORNICHE—180 Christopher St.,** 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

**LE CANARD ENGLOUTI—72 Bedford St.,** 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; magret de canard grillé au navets. Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. (M) AE, CB, DC, MC, V.

**MONTE'S—97 MacDougal St.,** 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open Mon., Wed.-Sun. noon-11 p.m. Closed Tues. (M) AE, V.

**RINCON DE ESPANA—226 Thompson St.,** 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

**SEVILLA—62 Charles St., at W. 4th St.,** 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

**TEXARKANA—64 W.10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

**VILLAGE GREEN—531 Hudson St.,** 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

**ZINNO—126 W. 13th St.,** 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

## 14th-42nd Streets, East Side

**APPLAUSE—360 Lexington Ave., at 40th St.,** 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, MC, V.

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

**CASA MIA—225 E. 24th St.,** 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

**DA VINCI—116 E. 39th St.,** 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

**EL PARADOR CAFE—325 E. 34th St.,** 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) No credit cards.

**GIAMBELLI—238 Madison Ave., at 37th St.,** 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

**HARLEY STREET—547 Second Ave.,** at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. (M) AE, DC, MC, V.

**HSF—578 Second Ave., at 32nd St.,** 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

**HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts.,** 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

**IBIZA—369 Lexington Ave., at 41st St.,** 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

**JOANNA—18 E. 18th St.,** 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

**LA COLOMBE D'OR—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

**LIMERICK'S—573 Second Ave.,** bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (I-M) AE, CB, DC, MC, V.

**MINDY'S—212 E. 42nd St., in the Harley Hotel,** 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

**SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts.,** 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

**TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central)** 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

## 14th-42nd Streets, West Side

**CAFE SEIYOKEN—18 W. 18th St.,** 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

**CHEERS—120 W. 41st St.,** 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

**DINO CASINI'S—132 W. 32nd St.,** 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

**EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel,** 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

**JERRY'S—565 W. 23rd St.,** 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

**JOLSONS—400 W. 42nd St.,** 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

**KEENS—72 W. 36th St.,** 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

**LAVIN'S—23 W. 39th St.,** 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**LINO'S—147 W. 36th St.,** 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

**MESON TOLEDO—318 W. 23rd St.,**691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

**THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River,** 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

**SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts.,** 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

## 43rd-56th Streets, East Side

**ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

**CAFE DE PARIS—924 Second Ave., at 49th St.,** 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

# RESTAURANT DIRECTORY

**CAFE VERSAILLES**—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

**CASTILIAN**—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. **(I)** AE, CB, DC, MC, V.

**CHRIST CELLA**—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CHRISTO'S**—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC, MC, V.

**CITY LUCK**—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

**ELMERS**—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB DC, MC, V.

**ENOTECA IPERBOLE**—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

**FONDA LA PALOMA**—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Stolling guitarists. **(I-M)** **AE, CB, DC, MC, V.**

**FORTUNE GARDEN PAVILION**—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. **(M)** **AE, CB, DC, MC, V.**

**FOUR SEASONS**—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

**GIAMBELLI 50TH RISTORANTE**—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**KNICKERS**—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

**LA BIBLIOTHEQUE**—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LA COTE BASQUE**—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**LA RECOLTE**—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

**LAURENT**—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

**LE CHEVAL BLANC**—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LE CYGNE**—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

**LELLO RISTORANTE**—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L

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**LE PERIGORD—405 E. 52nd St.,** 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

**LUTECE—249 E. 50th St.,** 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

**MIMI'S—984 Second Ave., at 52nd St.,** 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

**NANNI'S—146 E. 46th St.,** 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

**PALM—837 Second Ave., at 45th St.,** 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

**THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

**ROCKY LEE—987 Second Ave., at 52nd St.,** 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. (I) AE, CB, DC, MC, V.

**ROMA DI NOTTE—137 E. 55th St.,** 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. (M) AE, DC.

**SAITO—305 E. 46th St.,** 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

**SCARLATTI—34 E. 52nd St.,** 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

**SCOOP—210 E. 43rd St.,** 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

**SERYNA—11 E. 53rd St.,** 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

**SHINBASHI—280 Park Ave., on 48th St.,** 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

**SHUN LEE PALACE—155 E. 55th St.,** 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

**SMITH & WOLLENSKY—Third Ave. & 49th St.,** 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

**TANG'S CHARIOT—236 E. 53rd St.,** 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC,MC, V.

**TORREMOLINOS—230 E. 51st St.,** 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

**TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace,** 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

**TSE YANG—34 E. 51st St.,** 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. (M) AE, CB, DC, MC, V.

**WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.,** 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M). **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E). **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

## 43rd-56th Streets, West Side

**ALGONQUIN—59 W. 44th St.,** 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.,** 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

**AU TUNNEL—250 W. 47th St.,** 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

**BACKSTAGE AT HISAE'S—318 W. 45th St.,** 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.(M) AE, MC, V.

**BARBETTA—321 W. 46th St.,** 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

**BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts.,** 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

**BEEFSTEAK CHARLIE'S—51st St., & Broadway,** 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

**BEN BENSON'S STEAK HOUSE—123 W. 52nd St.,** 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

**BOMBAY PALACE—30 W. 52nd St.,** 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. (I-M) AE, CB, DC, MC, V.

**BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor)** 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

**CAFE DE FRANCE—330 W. 46th St.,** 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

**CAFE 43—147 W. 43rd St.,** 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

**CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

**CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St.,** 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No credit cards.

**CENTURY CAFE—132 W. 43rd St.,** 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

**CHARLEY O'S—33 W. 48th St.,** 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

**DARBAR—44 W. 56th St.,** 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. (M) AE, CB, DC, MC, V.

**FRENCH SHACK—65 W. 55th St.,** 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

**HURLEY'S—1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

**ITALIAN PAVILION—24 W. 55th St.,** 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

**LA BONNE SOUPE—48 W. 55th St.,** 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

**LA CARAVELLE—33 W. 55th St.,** 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

**LE CHAMPIGNON—35 W. 56th St.,** 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. (M) AE, CB, DC, MC, V.

**LE RIVAGE—340 W. 46th St.,** 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

**L'ESCARGOT—47 W. 55th St.,** 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

**LES PYRENEES—251 W. 51st St.,** 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.(I-M) AE, CB, DC, MC, V.

**LE VERT-GALANT—109 W. 46th St.,** 382-0022 Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

# RESTAURANT DIRECTORY

**PATSY'S—236 W. 56th St., 247-3491/247-3492.** Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

**RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building,** 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

**RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

**RASPUTIN RUSSIAN—371 W. 46th St.,** 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

**SAN MARCO—36 W. 52nd St.,** 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.,** 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

**SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts.,** 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

**SPINDLETOP—254 W. 47th St.,** 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

**U.S. STEAKHOUSE—120 W. 51st St.,** 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. (M) AE, CB, DC, MC, V.

**VICTOR'S CAFE 52—236 W. 52nd St.,** 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. **Also Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. (M) AE, CB, DC, MC, V.

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### 57th-60th Streets

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**ALFREDO ON THE PARK—240 Central Park South,** 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

**CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park,** 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. (M) AE, CB, DC, MC, V.

**FELIDIA—243 E. 58th St.,** 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

**FONTANA DI TREVI—151 W. 57th St.,** 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. (M) AE, CB, DC.

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**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

**GIRAFE—208 E. 58th St.,** 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

**INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

**KAPLAN'S AT THE DELMONICO—59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

**LA FENICE—242 E. 58th St.,** 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LE PATIO—118 W. 57th St., in the Hotel Parker Meridien,** 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

**LE STEAK—1089 Second Ave., bet 57th & 58th Sts.,** 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

**LES TUILERIES—40 Central Park S.,** 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

**LE VEAU D'OR—129 E. 60th St.,** 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

**THE MANHATTAN OCEAN CLUB—57 W. 58th St.,** 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

**REGINETTE—69 E. 59th St.,** 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

**ROSA MEXICANO—1063 First Ave., at 58th St.,** 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

**THE RUSSIAN TEA ROOM—150 W. 57th St.,** 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

**TINO'S—235 E. 58th St.,** 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

**TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg.,** 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

**TRE SCALINI—230 E. 58th St.,** 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

**TUCANO—333 E. 60th St.,** 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pàtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

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## Above 60th Street, East Side

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**ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St.,** 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

**BORDER CAFE—244 E. 79th St.,** 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** AE, DC, MC, V.

**CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St.,** 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor café. **(I-M) AE, CB, DC, MC, V.**

**CAMPAGNOLA—1382 First Ave., at 74th St.,** 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** AE, CB, DC, MC, V.

**CARLYLE HOTEL—76th St., & Madison Ave.,** 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** AE, CB, DC, MC, V.

**CLAUDE'S—205 E. 81st St.,** 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

**DIECI—1568 First Ave, bet. 81st & 82nd Sts.,** 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

**DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts.,** 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M) AE, DC, MC, V.**

**ELIO'S—1621 Second Ave., at 84th St.,** 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** AE.

**ERMINIA—250 E. 83rd St.,** 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. **(M)** AE.

**FRIDAY'S—1152 First Ave., at 63rd St.,** 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** AE, CB, DC, MC, V.

**IL MONELLO—1460 Second Ave., at 76th St.,** 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

**KLEINE KONDITOREI—234 E. 86th St.,** 737-7130. German. Spcls: naturschnitzel, beef roulade, venison steak, goose. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. Pianist Fri.-Sun. **(I-M)** AE, DC.

**LA PETITE FERME—973 Lexington Ave., at 70th St.,** 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

**LE REFUGE—166 E. 82nd St.,** 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

**LION'S ROCK—316 E. 77th St.,** 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

**MALAGA—406 E. 73rd St.,** 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

**MAXWELL'S PLUM—1181 First Ave., at 64th St.,** 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

**NANNI AL VALLETTO—133 E. 61st St.,** 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

**PANCHO VILLA'S—1125 First Ave., at 62nd St.,** 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

**PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts.,** 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

**PIERRE HOTEL—2 E. 61st St.,** 838-8000. **Café Pierre:** Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** AE, CB, DC, MC, V.

**THE POST HOUSE—28 E. 63rd St.,** 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.,** 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

**SALA THAI—1718 Second Ave., bet. 89th-90th Sts.,** 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. **(I-M)** AE, CB, DC.

**SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts.,** 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

**SZECHUAN EAST—1649 Second Ave., bet. 85th-86th Sts.,** 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(I)** AE, MC, V.

**SZECHUAN PALACE—1329 Second Ave., at 70th St.,** 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

**YUKA—1557 Second Ave., at 81st St.,** 772-9675. Casual. Japanese. Spcls: sushi, sashimi, chicken/beef teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. **(M)** AE, DC, MC, V.

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## Above 60th Street, West Side

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**CAFE DES ARTISTES—1 W. 67th St.,** 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-

Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

**CENTRE COURT**—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

**MRS. J'S SACRED COW**—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

**RARE FORM**—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

**RIKYU**—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

**RUPPERT'S**—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

**SIDEWALKERS'**—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

**SWEETWATERS**—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

**THE TERRACE**—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

## Bronx

**SEASHORE**—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (B) AE, DC, MC, V.

## Brooklyn

**GAGE & TOLLNER**—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

**JUNIOR'S**—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

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## Queens

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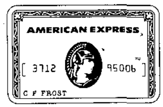

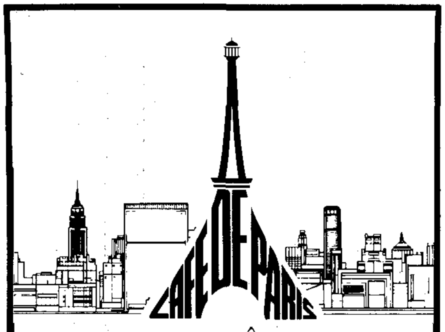

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# RADIO HIGHLIGHTS

### Wed., Jan. 16

**3:00/WNCN—Mendelssohn:** Midsummer Night's Dream, Op.61: Scherzo; **Haydn:** Cto for Violin, Piano & Strings in F.

**4:00/WNYC—**Music of the Modern World: 1984 International Rostrum of Composer. **Van Noord:** Joint Venture, for Clarinet Qt.

**4:04/WQXR-AM/FM—Handel:** Cto Grosso in F, Op.6; **Saint-Saens:** Polonaise, Op.77; **Scriabin:** Day Dreams, Op.24.

**5:00/WNCN—Liszt:** Prometheus; **Handel:** Sonata a cinque in B-Flat; **Tchaikovsky:** Swan Lake, Op.20: Black Swan Pas de deux.

**6:00/WNCN—C.P.E. Bach:** Sym in G; **Schubert:** Qt #12 in c "Quartettsatz."

**7:00/WNYC—Poulenc:** Motets pour un temps de Penitence; **Kadosa:** Pian e Forte—Son per Orch.

**7:03/WQXR-AM/FM—Handel:** Double Cto #2 in F; **Mozart:** Andante in C; **J. Strauss Jr.:** Treasure Waltz from The Gypsy Baron.

**8:00/WNCN—Bach:** Cto for Violin in a; **Fiala:** Cto #1 for 2 French Horns & Orch in E-Flat.

**WNYC—**Jerome Kern—100 Years. William Bolcom and Joan Morris perform before a live studio audience with "Look for the Silver Lining," "Long Ago (And Far Away)," among others.

**8:05/WQXR-AM/FM—Mozart:** Mass in C; **Britten:** Sinfonia da Requiem.

**9:00/WNCN—Schubert:** Sym #8 in b, "Unfinished"; **Schumann:** Novelette in f-sharp, Op.21, #8.

### Thurs., Jan. 17

**3:00/WNCN—Albinoni:** Cto for Oboe in C, Op.7, #12; **Berwald:** Sym #5 in C "Singuliere"; **Lasso:** Madrigals.

**WNYC—**Instrumental music by Operatic Composers. **Menotti:** Violin Cto; **Wagner:** Piano Sonata; **Verdi:** String Qt.

**4:04/WQXR-AM/FM—M. Haydn:** Sym #26 in G; **Leclair:** Fourlane and Tambourin; **R. Strauss:** Allegro from 5 Piano Pieces, Op.3.

**5:00/WNCN—Weber:** Peter Schmoll: Ov; **Handel:** Cto Grosso in B-Flat, Op.3, #1; **Berlioz:** Waverly Ov, Op.2.

**6:00/WNCN—Franck:** Les Eolides; **Brahms:** Academic Festival Ov, Op.80.

**7:00/WNYC—Milhaud:** Cto for 2 Pianos & Orch; **Schoenberg:** De Profundis; **Mozart:** Eine kleine Nachtmusik.

**7:03/WQXR-AM/FM—Haydn:** Sym #26 in D; **Telemann:** Qt in g for Oboe, Violin, Gamba & Continuo.

**8:00/WNYC—**Minnesota Orchestra. Charles Dutoit, conductor. **Gluck:** Ov, Iphigenia in Aulin; **Haydn:** Sym #98; **Strauss:** Le Bourgeois Gentilhomme.

**8:05/WQXR-AM/FM—Schubert:** Sym #5 in B-Flat; **Conus:** Violin Cto in e.

**9:00/WNCN—**Carnegie Hall Tonight. With clarinetist Richard Stoltzman, pianist Irma Vallecillo, double bassist Eddie Gomez. **McKinley:** Entrata #2; **Lutoslawski:** Dance Preludes; **Poulenc:** Sonata for Clarinet & Piano; **Monk:** Round Midnight.

### Fri., Jan. 18

**3:00/WNCN—Bizet:** Sym in C; **Dowland:** Pavan a 4; **Vivaldi:** L'Estro Armonico: Cto for Violin in D, Op.3, #9.

**WNYC—Penderecki:** St. Luke Passion.

**4:04/WQXR-AM/FM—Barber:** Excursions; **Rosetti:** Horn Cto in F; **Bizet:** Prelude from The Fair Maid of Perth.

**5:00/WNCN—Liszt:** Mephisto Waltz #1; **Boccherini:** Oboe Qnt in E-Flat, Op.45, #5; **Grieg:** In Autumn, Op.1.

**6:00/WNCN—Vivaldi:** Cto for Violin & Strings in C, Op.12, #4; **Weber:** Adagio & Rondo for 2 Clarinets, Horns & Bassoons in E-Flat.

**7:00/WNYC—**Ordway Specials: Animalen. Lars Johan Wele's "Animalen" (The Animal Congress) animals take over. Presented in English, with Sven Bertil Taube singing the title role.

**7:03/WQXR-AM/FM—Bach:** Cantata #140; **Dittersdorf:** Oboe Cto in G; **Chopin:** Polonaise #5 in f-sharp, Op.44.

**8:05/WQXR-AM/FM—Schumann:** Ov, Scherzo & Finale; **Mozart:** Violin Cto #5 in A.

**9:00/WNCN—**Great Performances. Vienna Philharmonic. Leonard Bernstein, conductor. **Mahler:** Sym #1 in D. Simulcast with WNET-TV Channel 13.

**9:06/WQXR-AM/FM—**Detroit Symphony Orchestra. Neeme Jarvi, conductor. With pianist Grant Johannesen. **Schubert:** Ov from Karelia; **Brahms:** Sym #5 in E-Flat, Op.82.

**10:00/WNYC—**Richard Tucker and Robert Merrill at Carnegie Hall; Marcel Wittrisch Sings Viennese Operetta.

### Sat., Jan. 19

**10:00 a.m./WNCN—Mozart:** Sym #23 in D,; **Dvorak:** Othello Ov; **R. Strauss:** Don Juan, Op.20.

**10:04 a.m./WQXR-AM/FM—Bach:** Suite #4 in D; **Weber:** Six Ecossaises for Strings; **Mussorgsky:** Dance of the Persian Slaves from Khovantschina.

**12:00/WNYC—**1984 Salzburg Festival. **Mozart:** Sym in D; Cto for Piano & Orch in B-Flat; Concert Arias.

**1:00/WNCN—Mozart:** Sym #29 in A; **Gretry:** Cto for Flute in C; **Chabrier:** Sous-bois.

**2:00/WQXR-AM/FM—**Metropolitan Opera Broadcast. **Berg:** Wozzeck (Behrens, Boesch, Cassilly, Ulfung, Mazura/Levine).

**3:00/WNCN—Dowland:** Lachrimae & Galliard, "Can She Excuse"; **Saint-Saens:** Carnival of the Animals; **Sor:** Sicilienne in d; Introduction & Variations on "Malbrough s'en va-t-en guerre."

**5:05/WQXR-AM/FM—Handel:** Ov, Minuet & Gigue from Berenice; **Kreisler:** Praeludium & Allegro; **Dittrich:** Notturni.

**7:00/WNCN—**Anniversary Concert. Ernest Chausson, Muzio Clementi, Pilar Lorengar and Alexander Tcherepnin. **Clementi:** Sonata for Piano in f, Op.14, #3; **Granados:** Canciones amatori.

**8:00/WNCN—**Artist's Image. Jean-Pierre Rampal, flutist. **Weber:** Sonata for Violin & Piano in C, Op.10, #6; **Ibert:** Cto for Flute; **Vivaldi:** Cto for Flute in a.

**9:00/WKCR—**Opera Topics. Lorenzo Alvary's report on the International Singing Competition for Verdian Voices, in Busseto, Italy.

**WNCN—**Saturday Night Opera. **Wagner:** Tannhauser (Grummer, Hopf, Fischer-Dieskau, Frick, Berlin Opera Orch & Chorus/Konwitschny).

**9:04/WQXR-AM/FM—**The Cleveland Orchestra. Isaiah Jackson, conductor. With pianist Natalie Hinderas, the Cleveland Orchestra Chorus, Shaw High School Concert Choir. **Bach:** Toccata & Fugue in d; **Grieg:** Cto in a, Op.16; **Barber:** Adagio for Strings, Op.11; **Wilson:** "Voices."

**9:30/WKCR—**The First Complete Opera Recordings. **Bizet:** Carmen (Destinn, Joern).

### Sun., Jan. 20

**9:04 a.m./WQXR-AM/FM—Handel:** Cto Grosso in d, Op.6; **Stravinsky:** Suite from The Firebird; **Mozart:** Violin & Piano Sonata in f.

**10:00 a.m./WNCN—**Classic Guitar. **Ravel:** Le Tombeau de Couperin: Menuet; **Giuliani:** Variations, Op.9; **Bach:** Prelude in e.

**11:00 a.m./WNYC—Smetana:** Souvenirs of Bohemia; **Stravinsky:** Sonata for 2 Pianos.

**12:00/WNYC—**Chamber Music Society of Lincoln Center Bach Festival. **Bach:** Brandenburg Cto #6 in B-Flat; Sonata for Flute & Harpsichord in b; Cto #1 for Harpsichord & Strings in d.

**1:00/WNCN—**Chicago Symphony Orchestra. Maxim Shostakovich, conductor. With violinist Elmar Oliviera. **Tchaikovsky:** Hamlet: Overture-Fantasy, Op.67; **Debussy:** Nocturnes: Nuages and Fetes; **Scriabin:** Poem of Ecstasy (Sym #4), Op.54.

**2:00/WNYC—**Chamber Music Society of Lincoln Center Bach Festival Organ Recitals. Anthony Newman. **Bach:** Prelude in E-Flat; Selections from the Clavierubung III, including the Fugue in E-Flat, Toccata in F, Fantasia & Fugue in g.

**2:05/WQXR-AM/FM—**Italy in Music with George Jellinek. Cherubini and his times.

**3:00/WNCN—Ravel:** La Valse; **Handel:** Cto for Organ #10 in d, Op.7, #4; **Mozart:** Sonata for Piano #5 in G.

**3:04/WQXR-AM/FM—**New York Philharmonic. Zubin Mehta, conductor. With violinist Jimmy Lin. **Brahms:** Sym #4 in e, Op.98; **Bruch:** Violin #1 in g, Op.26; **Gershwin:** An American in Paris.

**5:00/WNCN—Debussy:** Preludes, Book I: La Fille aux cheveux de lin; **Tchaikovsky:** Seasons, Op.37b.

**6:00/WNCN—**A Musical Offering: Authentic Instruments and Interpretations. Concert Royal performs 18th-century French concertos and cantatas, including music by LeClair, Blavet, Boismortier and Clerembault.

**7:00/WNCN—**Anniversary Concert. Frederick Delius, Placido Domingo and Edouard Lalo. **Delius:** Dance Rhapsody #1; **Verdi:** Ballo in Maschera: Di' tu se fedele.

**7:04/WQXR-AM/FM—**A birthday tribute to Rosa Ponselle: music and conversation with Licia Albanese, Rose Bampton and George Cehanovsky.

**8:00/WNYC—**Los Angeles Philharmonic. **Dvorak:** Ov, Carnival; Silent Woods; **Ligeti:** Cello Cto; **Casals:** Song of the Birds.

**8:05/WQXR-AM/FM—**Delta Opera House. **Puccini:** La Fanciulla del West (Neblett, Domingo, Milnes, Royal Opera House Orch/Mehta).

### Mon., Jan. 21

**3:00/WNCN—Haydn:** Cto for Lira #5 in F; **Grieg:** Peer Gynt Suite #1, Op.46; **Leclair:** Cto for Violin in C.

**WNYC—**Upcoming new music events around town.

**4:04/WQXR-AM/FM—Vejvanovsky:** Serenade in C; **Strauss:** The Blue Danube Waltz; **Avison:** Cto #10 in C; **Gershwin:** It Ain't Necessarily So.

**5:00/WNCN—Ricciotti:** Cto #4 in f; **Mendelssohn:** Fantaisies, Op.16; **Bizet:** Jeux d'enfants, Op.22; **Liszt:** Trancendental Etude #11 in D-Flat "Harmonies du soir."

**7:00/WNCN—Rachmaninoff:** Symphonic Dance, Op.45, #1; **Prokofiev:** Sym #1 in D, Op.25, "Classical"; **Liszt:** Mephisto Waltz #1.

**WNYC—Turina:** Sanlucar de Barrameda; **Chavez:** Sinfonia India; **de los Angeles & de Larrocha:** The Concert at Hunter College.

**7:03/WQXR-AM/FM—Schubert:** 5 Minuets & 6 Trios for Strings; **Milhaud:** Scaramouche; **Geminiani:** Cto Grosso in e, Op.3.

**8:00/WNYC—Berg:** Lulu Suite; **Bartok:** Viola Cto; **Brahms:** Neue Liebeslieder Walzer; **Mathias:** Ave Rex.

**8:05/WQXR-AM/FM—Handel:** Cto Grosso in C; **Mozart:** Piano Cto #20 in d.

**9:00/WNCN—**Great Concerts from the Y. Recorded at the 92nd Street Y. With violinist Gidon Kremer, Kathrin Rabus, violist Kim Kashkashian, cellist Ko Iwasaki. **Schnittke:** Prelude in Memory of Dmitri Shostakovich; **Mozart:** Duo for Violin & Viola #2; **Schubert:** String Trio #2 in B-Flat.

**9:06/WQXR-AM/FM—**The Boston Symphony Orchestra. Michael Tilson Thomas, conductor. With soprano Edith Wiens. **Beethoven:** Sym #6 in F, Op.68; **Barber:** Knoxville, Summer of 1915, Op.24; **Ravel:** Mother Goose.

### Tues., Jan. 22

**3:00/WNCN—J. Strauss Jr.:** Im Sturmschritt Polka, Op.348; **Mozart:** Sym #41 in C, "Jupiter."

**WNYC—Stokowski:** The Early Recordings, including stereo discs from 1932.

**4:04/WQXR-AM/FM—Mozart:** Violin & Piano Sonata in C; **Ibert:** Divertissement; **Tartini:** Andante for Violin & Orch.

**5:00/WNCN—Medtner:** Fairy Tales, Op.26, #1-4; **Tartini:** Sonata a Quattro in G; **Wagner:** Tristan and Isolde: Prelude to Act 3.

**6:00/WNCN—Beethoven:** Variations on "La ci darem" (from Mozart's Don Giovanni) in C; **Dvorak:** Carnival Ov, Op.92; **Bach:** Toccata in f-sharp.

**7:00/WNYC—Roussel:** Bacchus & Ariadne Suite #2; **Bartok:** String Qt #6; **Bizet:** L'Arlesienne Suite #2; **Nielsen:** Little Suite for Strings.

**7:03/WQXR-AM/FM—C.P.E. Bach:** Harpsichord Cto in G; **Debussy:** Danses Sacree et Profane; **Sibelius:** Valse Triste from Kuolema.

**8:00/WNCN—**Recitals broadcast live from the WNCN Performance Studio. Audubon String Quartet.

**8:05/WQXR-AM/FM—Schubert:** Sym #6 in C; **Smetana:** Richard III.

**9:00/WNYC—**St. Paul Chamber Orchestra. Zubin Mehta, guest conductor. **Haydn:** Sym #96; **Schoenberg:** Chamber Sym #1, Op.9.

**9:06/WQXR-AM/FM—**Philadelphia Orchestra. Riccardo Muti, conductor. With contralto Maureen Forrester. **Mozart:** Sym #34 in C; **Mahler:** Songs of a Wayfarer; **Respighi:** The Pines of Rome; Roman Festivals.

Unless otherwise indicated, all times are p.m. and all stations are FM.

# TELEVISION

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning
⑪ Civic Programming
Ⓗ Wed/National Geographic Special: The Great Whales
Thu/Tubby the Tuba
Fri/Portrait of a Teenage Shoplifter
Mon/Movie: The Wilderness Family
Ⓢ Mon/Jack Frost

6:30
② ④ News
⑤ Groovie Ghoulies
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Tue/Toby and the Koala
Ⓢ Thu, Fri/Righteous Apples

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Pink Panther
Ⓗ Wed/Braingames
Fri/Monsters, Madmen, and Machines: 80 Years of *Science Fiction*
Ⓢ Wed/Movie: Revenge of the Nerds
Thu/Movie: The Hobbit
Fri/Movie: The White Buffalo
Mon/Movie: The Hounds of Notre Dame
Tue/The Singing Princess

7:30
⑤ Fat Albert
⑪ Scooby Doo
Ⓗ Wed/Fraggle Rock
Thu/History of Pro Football

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Voltron
Ⓗ Wed/Movie: Oh, God! Book II
Fri/Movie: Without a Trace
Mon/Movie: The Pirates of Penzance
Tue/Movie: Twilight Time
Ⓢ Wed/Movie: Lovesick

8:30
⑤ Flintstones
⑨ Straight Talk (except Tue)
Tue/Hispanic Horizons
⑪ Superfriends
Ⓢ Thu/Movie: Blue Skies Again
Tue/Paper Chase—The Second Year

9:00
② All New Let's Make a Deal
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Fish
Ⓗ Thu/Men at Work in Concert
Ⓢ Fri/Randy Newman at the Odeon
Mon/Elvis Presley's Graceland
Ⓦ Thu/Movie: Get Crazy
Fri/Movie: Sudden Impact
Mon/Movie: The Keep

9:15
Ⓦ Wed/Movie: Next Year, If All Goes Well

9:30
② Anything for Money
⑤ Carol Burnett
⑨ News
⑪ Alive and Well
Ⓦ Tue/Movie: Boulevard Nights

10:00
② $25,000 Pyramid
④ Time Machine (except Mon)
Mon/Special: The Presidential Inauguration
⑤ Welcome Back, Kotter
⑨ Romper Room
Ⓗ Wed/Movie: Zelig
Thu/Movie: The Wilderness Family
Fri/Movie: The Bridge on the River Kwai
Mon/Movie: The Black Stallion Returns
Tue/Movie: Without a Trace
Ⓢ Wed/Movie: Our Mother's House
Thu/Movie: Intruder in the Dust
Fri/Movie: The Singing Nun
Mon/Movie: It's a Date
Tue/Movie: Deep in My Heart

10:30
② Press Your Luck
④ Sale of the Century (except Mon)
⑤ All in the Family
⑦ It Takes Two
⑪ Family

11:00
② Price Is Right
④ Wheel of Fortune (except Mon)
⑤ The Waltons
⑦ Trivia Trap
⑨ Partridge Family
Ⓦ Wed/Movie: Gorky Park
Thu/Movie: Flashdance
Fri/Movie: The Year of Living Dangerously
Mon/Movie: Ziggy Stardust

11:15
Ⓦ Tue/Movie: Deadly Force

11:30
④ Scrabble (except Mon)
⑦ Family Feud
⑨ Bewitched
⑪ Best Talk in Town
Ⓗ Wed/Red Skelton's Funny Faces III
Fri/Movie: Local Hero
Ⓢ Thu/Movie: Seems Like Old Times

12 NOON
② Body Language (except Tue)
Tue/All-New Let's Make a Deal
④ Super Password (except Mon)
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Thu/Elvis: One Night With You
Mon/Movie: The Lucky Star
Tue/Men at Work in Concert
Ⓢ Wed/Movie: Tough Enough
Fri/Movie: Gregory's Girl
Mon/Movie: Witches' Brew

12:30
② Young and the Restless
④ Search for Tomorrow (except Mon)
⑦ Loving
⑪ Wed/Movie: Enchanted Island (1958). Dana Andrews, Jane Powell.
Thu/Movie: Stage Struck (1957). Henry Fonda, Susan Strasberg.
Fri/Movie: Double Nickels (1977). Jack Vecek, Patrice Schubert.
Mon/Movie: Monster Zero (1966). Nick Adams, Godzilla.
Tue/Movie: Boomerang (1947). Dana Andrews, Jane Wyatt.
Ⓗ Wed/Movie: Tender Mercies
Thu/Movie: Hysterical
Ⓢ Tue/Movie: Zelig

1:00
④ Days of Our Lives (except Mon)
⑤ Hour Magazine
⑦ All My Children
⑨ The Saint
Ⓗ Fri/Not *Necessarily* the News
Tue/Movie: The Bridge on the River Kwai
Ⓦ Thu, Tue/Movie: A Boy and His Dog
Fri/Movie: The Lords of Discipline
Mon/Movie: Children of the Corn

1:15
Ⓦ Wed/Movie: Losin' It

1:30
② As the World Turns
Ⓗ Fri/Movie: The Black Stallion
Ⓢ Thu/Elvis Presley's Graceland

2:00
④ Another World (except Mon)
⑤ News Headlines
⑦ One Life to Live
⑨ Joker's Wild
Ⓗ Wed/Movie: Twilight Time
Mon/Not *Necessarily* the News
Ⓢ Wed/Movie: It's a Date
Fri/Movie: The Hounds of Notre Dame
Mon/Movie: Vengeance Valley
Tue/Movie: The White Buffalo

2:15
⑤ Popeye

2:30
② Capitol
⑨ Tic Tac Dough
⑪ Superfriends
Ⓗ Thu/Movie: Cold River
Mon/Movie: The Wilderness Family
Ⓢ Thu/Movie: The Hobbit

3:00
② Guiding Light
④ Santa Barbara (except Mon)
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game
⑪ Terrahawks
Ⓦ Wed/Movie: Next Year, If All Goes Well
Thu/Movie: Get Crazy
Fri/Movie: Sudden Impact
Mon/Movie: The Keep
Tue/Movie: Boulevard Nights

3:30
⑤ Plastic Man
⑨ Newlywed Game
⑪ Heathcliff
Ⓗ Fri/Monsters, Madmen, and Machines: 80 Years of *Science Fiction*

4:00
② Rockford Files (except Tue)
Tue/Schoolbreak Special: The Exchange Student (1985). Paige Price, Neeta Puri. An exchange student from India and her American "sister" discover the difficulties of overcoming many differences.
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Wed/Movie: Gambit (1966). Shirley MacLaine, Michael Caine.
Thu/Movie: The Swiss Conspiracy (1977). David Janssen, Senta Berger.
Fri/Movie: The Silent Partner (1979). Elliott Gould, Susannah York.
Mon/Movie: And Then There Were None (1945). Louis Hayward, Barry Fitzgerald.
Tue/Movie: Endless Night (1972). Haley Mills, Hywel Bennett.
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Wed/National Geographic Special: The Great Whales
Thu/Tubby the Tuba
Tue/Toby and the Koala
Ⓢ Wed/Jack Frost
Thu, Fri/Righteous Apples
Mon/Movie: The Hounds of Notre Dame
Tue/The Singing Princess

4:30
④ People's Court
⑤ Brady Bunch
⑦ New $100,000 Name That Tune
⑪ Happy Days
Ⓗ Fri/Fraggle Rock
Mon/Movie: When We First Met
Ⓢ Thu/Robin Hood
Fri/Movie: The Singing Princess

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑪ Little House on the Prairie
⑬ Voyage of the Mimi (cc)
Ⓗ Wed/Fraggle Rock
Fri/Movie: Without a Trace
Ⓢ Wed/Movie: Revenge of the Nerds
Ⓦ Wed/Movie: More American Graffiti
Thu/Movie: The Compleat Beatles
Fri/Movie: The Westerner
Mon/Movie: O'Hara's Wife
Tue/Thunderbirds 2086

5:30
② Tue/News
⑬ 3-2-1 Contact (cc)
Ⓗ Wed/Braingames
Thu/Men at Work in Concert
Mon/Movie: The Pirates of Penzance
Tue/Movie: Without a Trace
Ⓢ Thu/Movie: Seems Like Old Times
Tue/Rock of the '80s

## Evening, Jan. 16-18 and 21-22

### Wed., Jan. 16

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
Ⓗ Movie: Oh, God! Book II
Ⓢ Movie: These Three

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓦ Movie: Hooper

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ News 9: Prime Time
⑪ News
㉑ Long Island Report
㉛ On the Money

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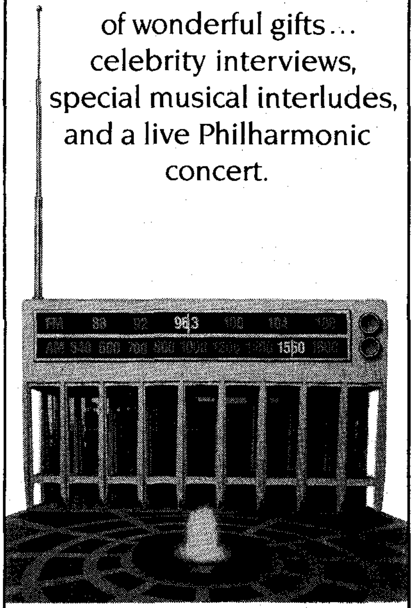
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8:00
② Charles in Charge
④ Highway to Heaven
⑤ P.M. Magazine
⑦ Fall Guy
⑪ **Movie:** Wait Until Dark (1967). Audrey Hepburn, Alan Arkin.
⑬ National Geographic Special (cc)
㉑ All Creatures Great and Small
㉛ Mothers by Daughters
Ⓗ **Movie:** Tender Mercies
Ⓝ **Movie:** I Married a Shadow
Ⓢ **Movie:** The Osterman Weekend

8:30
② E/R
⑤ Rituals
⑨ Hawaii Five-O

9:00
② **Movie:** Revenge of the Pink Panther (1978). Peter Sellers, Herbert Lom.
④ Facts of Life
⑤ Merv Griffin
⑦ Dynasty (cc)
⑬ In Search of Excellence
㉑ Sweet Sixteen (Premiere)
㉛ TBA
Ⓦ **Movie:** Gorky Park

9:30
④ **Special:** Jump II. Entertainment by eight diverse dancers.
⑨ **Hockey:** Islanders vs. Edmonton Oilers
㉑ Butterflies
Ⓗ Video Jukebox

10:00
④ St. Elsewhere
⑤ ⑪News
⑦ Hotel (cc)
㉑ The Bounder (Premiere)
㉛ TBA
Ⓗ Great Pleasure Hunt USA
Ⓝ **Movie:** Demon Pond
Ⓢ **Movie:** Legend of the Bayou

10:30
⑪ News
⑬ A Day to Remember
㉑ Only When I Laugh

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ Nightly Business Report
Ⓗ **Movie:** Children of the Corn

11:15
Ⓦ **Movie:** Sweet Alice

11:30
② Magnum, P.I.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑪ Honeymooners
㉑ Latenight America

11:45
Ⓢ **Movie:** Lovesick

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Austin City Limits

12:15
Ⓝ **Movie:** Experience Preferred . . . but Not Essential

12:30
② **Movie:** The Big Bounce (1969). Ryan O'Neal, Leigh Taylor-Young.
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight

12:35
Ⓗ **Movie:** Sudden Impact (cc)

12:45
Ⓦ **Movie:** Losin' It

1:00
⑦ **Movie:** Four Guns to the Border (1954). Rory Calhoun, Colleen Miller.
⑨ Christian Children's Fund
⑪ Twilight Zone

1:30
④ News
⑤ Hogan's Heroes
⑨ Christian Children's Fund
⑪ News
Ⓢ **Movie:** Intimate Games

2:00
② News
④ Sally Jessy Raphael
⑤ **Movie:** Roughnecks (1980). Steve Forrest, Vera Miles. Part 2
⑨ Joe Franklin
⑪ **Movie:** The Double Kill (1975). Gary Collins, Stuart Whitman.

2:30
④ Candid Camera
Ⓦ **Movie:** Next Year, If All Goes Well

2:35
Ⓗ **Movie:** Gulag (cc)

3:00
④ Treasure Hunt
⑨ **Movie:** The Mississippi Gambler (1953). Tyrone Power, Piper Laurie.

3:15
Ⓢ **Movie:** These Three

3:30
④ Here's Lucy
⑪ One Step Beyond

3:50
⑤ SurgSat

4:00
④ Here's Lucy
⑪ Abbott and Costello

4:20
⑤ RNSat

4:30
④ Here's Lucy
⑪ Biography

4:50
Ⓗ Great Pleasure Hunt USA

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News
Ⓢ Jack Frost

## Thu., Jan. 17

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ On the Money (cc)

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment
Ⓗ History of Pro Football

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Motorweek
Ⓦ **Movie:** The Glass Menagerie

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ This Old House
Ⓢ **Movie:** Blue Skies Again

8:00
② Magnum, P.I.
④ The Cosby Show
⑤ P.M. Magazine
⑦ **Movie:** Who Will Love My Children? (1983). Ann-Margret, Frederic Forrest. Tender true story of a terminally ill mother of ten who makes the decision to find each of them a new and loving home before she dies. (cc)
⑨ News 9: Prime Time
⑪ **Movie:** Charade (1963). Cary Grant, Audrey Hepburn.
⑬ New York's Master Chefs
㉑ Austin City Limits
㉛ Mothers by Daughters
Ⓗ Inside the NFL
Ⓝ **Movie:** The Harder They Come

8:30
④ Family Ties
⑤ Rituals
⑨ **Movie:** Escape (1980). Timothy Bottoms, Kay Lenz.
⑬ Innovation

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑬ Mystery!: Praying Mantis (cc)
㉑ Country Express (Premiere)
㉛ TBA
Ⓗ **Movie:** Scarface (cc)
Ⓢ Elvis Presley's Graceland
Ⓦ **Movie:** Flashdance

9:30
④ Night Court
㉑ This Old House (cc)

10:00
② Knots Landing
④ Hill Street Blues
⑤ News
⑬ Call Governor Kean
㉑ Frontline (cc)
㉛ Tony Brown's Journal
Ⓝ **Movie:** Lies My Father Told Me
Ⓢ Brothers (cc)

10:30
⑨ Lorne Greene's New Wilderness
⑪ News
㉛ American Black Forum
Ⓢ Bizarre (cc)

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ Nightly Business Report
Ⓢ **Movie:** Scarface (cc)
Ⓦ **Movie:** A Taste of Money

11:30
② **Special:** The Great New York Apartment Hunt. Arnold Diaz looks at the frustrating problems facing N.Y. apartment seekers.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

12 MIDNIGHT
② Newhart
⑦ Eye on Hollywood
⑨ Racing from Yonkers
⑪ Star Trek
⑬ Masterpiece Theatre: The Jewel in the Crown (cc)
Ⓗ Elvis: One Night With You
Ⓝ **Movie:** Scarface

12:30
② **Movie:** A Big Hand for the Little Lady (1966). Henry Fonda, Joanne Woodward.
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
⑨ Jackie Gleason
Ⓦ **Movie:** A Boy and His Dog

1:00
⑦ **Movie:** Gable and Lombard (1976). James Brolin, Jill Clayburgh.
⑨ The Saint
⑪ Twilight Zone
Ⓗ **Movie:** The Man With Two Brains

1:30
④ News
⑤ Hogan's Heroes
⑪ News

2:00
② News
④ Sally Jessy Raphael
⑤ **Movie:** The Great Gatsby (1974). Robert Redford, Mia Farrow.
⑨ Joe Franklin
⑪ **Movie:** The Killing Gama (1975). Edd Byrne.
Ⓢ **Movie:** The Big Brawl
Ⓦ **Movie:** Get Crazy

2:30
④ Candid Camera

2:35
Ⓗ **Movie:** The Omen

3:00
④ Treasure Hunt
⑨ **Movie:** Murder, Inc. (1960). Stuart Whitman, Henry Morgan.

3:30
④ Here's Lucy
⑪ One Step Beyond

3:35
Ⓢ **Movie:** Seems Like Old Times

4:00
④ Here's Lucy
⑪Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography
Ⓗ The History of Pro Football

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Ⓢ Robin Hood

## Fri., Jan. 18

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑬ New Jersey Nightly News
㉑ Motorweek
Ⓢ **Movie:** The White Buffalo

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Why in the World
Ⓗ Inside the NFL
Ⓦ **Movie:** The Year of Living Dangerously

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ TBA

8:00
② **Special:** How Bugs Bunny Won the West
④ V
⑤ P.M. Magazine
⑦ Benson (cc)
⑨ News 9: Prime Time
⑪ **Special:** A Spectacular Night of Superstars
⑬ Washington Week in Review
㉑ Nature (cc)
㉛ Mothers by Daughters
Ⓗ **Movie:** Of Unknown Origin
Ⓝ **Movie:** That Obscure Object of Desire
Ⓢ **Movie:** North Dallas Forty

8:30
② **Movie:** Any Which Way You Can (1980). Clint Eastwood, Sondra Locke.
⑤ Rituals
⑦ Webster (cc)
⑨ **Movie:** The Attic (1980). Carrie Snodgress, Ray Milland. An aging invalid keeps his daughter captive in their home.
⑬ Wall $treet Week

9:00
④ Hunter
⑤ **Special:** I Challenge You. Jim Brown and Franco Harris compete in an hour-long sports challenge.
⑦ Street Hawk
⑬ Great Performances: Bernstein Conducts Mahler's Symphony No. 1 (Stereo simulcast over WNCN-FM) (cc)
㉑ **Movie:** Sparrows (1926). Mary Pickford.
㉛ Masterpiece Theatre: The Jewel in the Crown
Ⓦ **Movie:** The Man Who Loved Women

9:30
Ⓗ Not *Necessarily* the News

10:00
④ Miami Vice
⑤ ⑪ News
⑦ Matt Houston (cc)
⑬ Merton: A Film Biography of Thomas Merton
㉛ TBA
Ⓗ **Movie:** Gulag (cc)
Ⓝ **Movie:** Broadway Danny Rose
Ⓢ **Movie:** 48 Hrs. (cc)

10:30
⑨ Jackie Gleason
⑪ News
㉑ Lili

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ **Movie:** Battle of Algiers (1967). Brahim Haggiag.
㉑ Nightly Business Report
Ⓦ **Movie:** Fascination

11:30
② **Movie:** Man in the Wilderness (1971). Richard Harris.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

11:45
Ⓢ Rock of the '80s

12 MIDNIGHT
⑦ ABC Rocks
⑨ Top 40 Videos
⑪ Star Trek
Ⓝ **Movie:** Rent Control

12:15
Ⓗ **Movie:** The Lonely Lady

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks
Ⓦ **Movie:** This Lady Is a Tramp

12:45
Ⓢ **Movie:** Children of the Corn

1:00
⑨ Christian Children's Fund
⑪ Twilight Zone

1:30
⑤ America's Top Ten
⑪ News

1:45
② Great Record Album Collection
Ⓦ **Movie:** The Lords of Discipline

1:50
Ⓗ Great Pleasure Hunt USA

2:00
④ News
⑤ **Movie:** Wild Times (1979). Sam Elliott, Ben Johnson.
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:15
② **Movie:** Let's Scare Jessica to Death (1971). Zohra Lampert.

2:20
Ⓢ Randy Newman at the Odeon

2:30
④ Sally Jessy Raphael
⑦ **Movie:** Yongary (1968).

2:50
Ⓗ Inside the NFL

3:00
④ Candid Camera
⑨ **Movie:** Carry on Nurse (1960). Kenneth Connor.
⑪ Kung Fu

3:20
Ⓢ **Movie:** The Hounds of Notre Dame

3:30
④ Music City USA
Ⓦ **Movie:** Sudden Impact

3:55
Ⓗ **Movie:** One Flew Over the Cuckoo's Nest

4:00
② Newsmakers
④ Hit City
⑪ Abbott and Costello

4:30
② **Movie:** All Trails Lead to Las Vegas (1975). Teresa Graves.
④ Treasure Hunt
⑪ Biography

5:00
④ Here's Lucy
⑨ News
⑪ Insight
Ⓢ **Movie:** Gregory's Girl

5:30
④ Here's Lucy
⑨ **Movie:** Never Give a Sucker an Even Break (1941). W. C. Fields, Gloria Jean.
⑪ News

## Mon., Jan. 21

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ A House for All Seasons
Ⓢ **Movie:** Seems Like Old Times

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Cityscope
Ⓦ **Movie:** Ziggy Stardust

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
② **Movie:** My Wicked, Wicked Ways . . . The Legend of Erroll Flynn (1985). Duncan Regehr, Barbara Hershey. Based on the movie idol's autobiography.
④ TV's Bloopers and Practical Jokes
⑤ P.M. Magazine
⑦ Hardcastle & McCormick (cc)
⑨ News 9: Prime Time
⑪ **Special:** The Golden Gate Murders (1979). David Janssen, Susannah York.
⑬ Wonderworks (cc)
㉑ Wild America (cc)
㉛ The Store
Ⓗ **Movie:** The Lucky Star
Ⓝ **Movie:** The Harder They Come
Ⓢ Sweeney Todd

8:30
⑤ Rituals
⑨ **Special:** The Mother/Daughter USA Pageant
㉑ Profiles in Nature
Ⓦ **Movie:** Gorky Park

9:00
④ **Movie:** Bronco Billy (1980). Clint Eastwood, Sondra Locke.
⑤ Merv Griffin
⑦ **Movie:** Scandal Sheet (1985). Burt Lancaster, Lauren Hutton. The publisher of a gossip-spreading tabloid is determined to exploit a movie-star couple. (cc)
⑬ American Playhouse: Noon Wine (cc)
㉑ National Geographic Special: Land of the Tiger (cc)

10:00
⑤ ⑪ News
㉑ Encore (Premiere)
㉛ Mothers by Daughters
Ⓗ Great Pleasure Hunt USA
Ⓝ **Movie:** Irezumi

10:30
⑪ News
⑬ 1985 Inaugural Ceremony
Ⓢ **Movie:** Children of the Corn

11:00
② ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Nightly Business Report
Ⓗ Not *Necessarily* the News
Ⓦ **Movie:** Big Thumbs

11:30
② Simon & Simon
④ News
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
⑬ MacNeil/Lehrer Newshour
㉑ Latenight America
Ⓗ **Movie:** Beyond the Limit

12 MIDNIGHT
④ Best of Carson
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
Ⓝ **Movie:** Demon Pond

12:05
Ⓢ **Movie:** The Big Brawl

12:15
Ⓦ **Movie:** Children of the Corn

12:30
② McMillan & Wife
⑤ Starsky and Hutch
⑦ Entertainment Tonight

1:00
④ David Letterman
⑦ **Movie:** The Night of the Grizzly (1966). Clint Walker, Keenan Wynn.
⑨ The Saint
⑪ Twilight Zone

1:20
Ⓗ **Movie:** Of Unknown Origin

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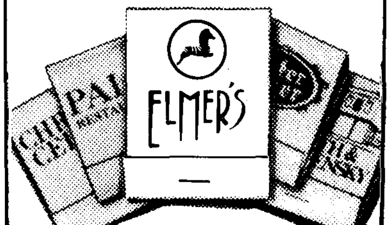

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## SOLUTIONS TO LAST WEEK'S PUZZLES

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## TELEVISION

1:30
❺ Hogan's Heroes
⓫ News

1:40
🅢 Elvis Presley's Graceland

1:45
🅦 **Movie:** The Keep

2:00
❷ ❹ News
❺ Get Smart
❾ Joe Franklin
⓫ **Movie:** Kiss, Kiss, Kill, Kill (1974). Helen Mirren.

2:30
❹ Sally Jessy Raphael
❺ Best of Midday

2:40
🅢 **Movie:** Seems Like Old Times

2:55
🅗 **Movie:** The Black Stallion Returns

3:00
❹ Candid Camera
❺ Off the Set
❾ **Movie:** The Shrike (1955). June Allyson, Jose Ferrer.

3:30
❹ Treasure Hunt
⓫ One Step Beyond
🅦 **Movie:** The Ruling Class

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography

4:45
🅗 Not *Necessarily* the News
🅢 Witches' Brew

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:15
🅗 Great Pleasure Hunt USA

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

### Tue., Jan. 22

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ New York's Master Chefs
🅦 Thunderbirds 2086

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons (Lesson Six)
㉛ News From City Hall City Comment
🅢 **Movie:** Zelig

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
🅦 **Movie:** Deadly Force

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **Hockey:** Rangers vs. Buffalo Sabres
⓫ News
㉑ Long Island Report
㉛ Colorsounds
🅗 Video Jukebox

8:00
❷ Jeffersons
❹ A-Team
❺ P.M. Magazine
❼ Three's a Crowd (cc)
⓫ **Movie:** Red Sun (1972). Charles Bronson, Alain Delon.
⓭ Nova (cc)
㉑ Van Gogh at Arles: In a Brilliant Light
㉛ Smithsonian World
🅗 **Movie:** The Man With Two Brains
🅝 **Movie:** Broadway Danny Rose
🅢 Paper Chase—The Second Year

8:30
❷ Alice
❺ Rituals
❼ Who's the Boss (cc)

9:00
❷ **Special:** Miss Teen USA
❹ Riptide
❺ Merv Griffin
❼ MacGruder and Loud
⓭ Frontline (cc)
㉑ Masterpiece Theatre: The Jewel in the Crown (cc)
㉛ TBA
🅢 **Movie:** North Dallas Forty
🅦 **Movie:** The Hunger

9:30
㉛ Creativity With Bill Moyers
🅗 **Movie:** Zelig

10:00
❹ Remington Steele
❺ ❾ ⓫ News
❼ Call to Glory (cc)
⓭ Disappearing World
㉑ Music in Time
㉛ Mothers by Daughters
🅝 **Movie:** Heartland Reggae

10:30
❾ Lorne Greene's New Wilderness
⓫ News

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Nightly Business Report
🅗 **Movie:** Gulag (cc)
🅢 *Brothers (cc)*
🅦 **Movie:** Honey

11:30
❷ Fall Guy
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅢 Bizarre (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
🅝 **Movie:** Lies My Father Told Me
🅢 **Movie:** Zelig

12:30
❷ Columbo
❺ Starsky and Hutch
❹ David Letterman
❼ Entertainment Tonight
🅦 **Movie:** A Boy and His Dog

1:00
❼ **Movie:** The Lawless Breed (1983). Rock Hudson, Julie Adams.
❾ The Saint
⓫ Twilight Zone

1:15
🅗 **Movie:** Sudden Impact (cc)

1:25
🅢 **Movie:** The White Buffalo

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** Georgy Girl (1966). James Mason.
❾ Joe Franklin
⓫ **Movie:** Look Back in Darkness (1975). Bradford Dillman, Catherine Schell.
🅦 **Movie:** Boulevard Nights

2:30
❹ Candid Camera

3:00
❹ Treasure Hunt
❾ **Movie:** Keeper of the Flame (1943). Katharine Hepburn, Spencer Tracy.
🅢 **Movie:** North Dallas Forty

3:20
🅗 Men at Work in Concert

3:30
❹ Here's Lucy
⓫ One Step Beyond

3:45
🅦 **Movie:** Mortuary

4:00
❹ Here's Lucy
❺ CardioSat
⓫ Abbott and Costello

4:20
🅗 **Movie:** Children of the Corn

4:30
❹ Here's Lucy
❺ EyeSat
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 Brothers (cc)

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Rock of the '80s

5:55
🅗 Video Jukebox

## Weekend, Jan. 19-20

### Sat., Jan. 19

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal

6:30
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
🅗 Emma and Grandpa: Winter
🅢 **Movie:** The Dark Crystal

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry
🅗 When We First Met

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Pink Panther
⓭ MacNeil/Lehrer Newshour

8:00
❷ Shirt Tales
❹ Pink Panther and Sons
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
🅗 **Movie:** Twilight Time
🅢 **Movie:** The Real Glory

8:30
❷ Get Along Gang
❹ Snorks
❼ Superfriends
❾ Meet the Mayors
⓫ Josie and the Pussycats
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
🅗 Inside the NFL
🅢 **Movie:** The Yellow Cab Man

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling

⑬ Tony Brown's Journal
Ⓗ **Movie:** Zelig
Ⓦ **Movie:** Angelo, My Love

11:30
② Pryor's Place
④ Mr. T
⑦ Littles
⑬ Open Mind
Ⓢ **Movie:** Zelig

12 NOON
② Bugs Bunny/Road Runner
④ Spider-Man and His Amazing Friends
⑤ **Special:** Winter Ski Special
⑦ Weekend Specials (cc)
⑨ Voyagers!
⑪ **Big East Basketball:** Georgetown vs. Univ. of Pittsburgh
⑬ Frontline (cc)
㉑ Gourmet Cooking

12:30
④ Incredible Hulk
⑤ America's Top Ten
⑦ American Bandstand
㉑ A Wok Thru China
Ⓗ Not *Necessarily* the News

1:00
④ **College Basketball:** Memphis State vs. Louisville
⑤ Fame
⑨ **Movie:** High Crime (1973). James Whitmore, Franco Nero.
⑬ Merton: A Film Biography of Thomas Merton
㉑ New York's Master Chefs (Premiere)
Ⓗ Hank Williams: The Show He Never Gave
Ⓢ **Movie:** The Bridge on the River Kwai
Ⓦ Sweeney Todd

1:30
② **NCAA Basketball:** St. John's vs. Boston College
⑦ New York Hot Tracks
㉑ Square Foot Gardening

2:00
⑤ Starsky and Hutch
⑪ **Movie:** The Evil of Frankenstein (1964). Peter Cushing, Duncan Lamont.
⑬ On the Money (cc)
㉑ Motorweek

2:30
⑦ Greatest Sports Legends
⑬ This Old House (cc)
㉑ Gourmet Cooking
Ⓗ **Movie:** The Year of Living Dangerously

3:00
④ **College Basketball:** Maryland vs. Univ. of Nevada
⑤ **Movie:** Return of the Dragon (1973). Bruce Lee, Chuck Norris.
⑦ Professional Bowlers Tour
⑨ **Movie:** The Family (1973). Telly Savalas, Charles Bronson.
⑬ New York's Master Chefs
㉑ A Wok Thru China

3:30
② **Golf:** The Phoenix Open
⑬ Newton's Apple (cc)
㉑ New York's Master Chefs
Ⓦ **Movie:** Say Amen, Somebody

4:00
⑪ Lifestyles of the Rich and Famous
⑬ American Playhouse: Go Tell It on the Mountain (cc)
㉑ This Old House (cc)
Ⓢ **Movie:** Blue Skies Again

4:30
② Sports Special
⑦ Wide World of Sports
㉑ Motorweek
Ⓗ Emma and Grandpa: Winter

5:00
④ War of the Stars
⑤ Mission: Impossible
⑨ Top 40 Videos
⑪ Twilight Zone
㉑ Making of Mankind
Ⓗ When We First Met

5:15
Ⓦ **Movie:** Nate and Hayes

5:30
④ NFL Week in Review
⑪ Puttin' On the Hits
Ⓢ **Movie:** The Dark Crystal

6:00
② Channel 2 The People
④ ⑦ News
⑤ Blue Knight
⑨ Battlestar Galactica
⑪ Star Trek
⑬ Nature (cc)
㉑ Music in Time
Ⓗ **Movie:** Across the Great Divide

6:30
② ④ ⑦ News

7:00
② News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ **Special:** Road to the Superbowl
⑨ News 9: Weekend
⑪ Dance Fever
⑬ Family Classics: Tom Brown's School Days
㉑ Inside Albany
㉛ Washington Week in Review
Ⓢ Robin Hood
Ⓦ **Movie:** The Outsiders

7:30
② **Special:** John Madden's Superbowl Show
④ Fight Back
⑤ Archie Bunker's Place
⑨ **Hockey:** Rangers vs. Washington Capitals
⑪ At the Movies
⑬ Wild America (cc)
㉑ Wall $treet Week
㉛ European Journal

8:00
② Airwolf
④ Diff'rent Strokes
⑤ **Movie:** Gaslight (1944). Charles Boyer, Ingrid Bergman. Classic thriller of a man's attempt to drive his wife insane.
⑦ Love Boat (cc)
⑪ **Movie:** True Confessions (1981). Robert De Niro, Robert Duvall.
⑬ Nature of Things (cc)
㉑ Wonderworks (cc)
㉛ Hello Jerusalem
Ⓗ **Movie:** The Osterman Weekend
Ⓝ **Movie:** The Discreet Charm of the Bourgeoisie
Ⓢ Faerie Tale Theatre (cc)

8:30
④ Double Trouble
Ⓦ **Movie:** Scarface

9:00
② **Movie:** 9 to 5 (1980). Jane Fonda, Lily Tomlin.
④ Gimme a Break
⑦ **Special:** All-Star Inaugural Gala (cc)
⑬ Film on Film: Stanley Kramer on Film
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Praying Mantis
Ⓢ **Movie:** Zelig

9:30
④ Spencer

10:00
④ Berrenger's
⑤ News
⑨ Lorne Greene's New Wilderness
⑪ News
⑬ Sneak Previews
㉑ In Search of Excellence
㉛ Mothers by Daughters
Ⓗ The Hitchhiker
Ⓝ **Movie:** Heartland Reggae

10:30
⑤ Black News
⑨ In Search Of
⑪ Wall Street Journal Report
⑬ **Movie:** Palm Beach Story (1942). Claudette Colbert, Joel McCrea.
Ⓗ Not *Necessarily* the News
Ⓢ Paper Chase—The Second Year

11:00
④ ⑦ News
⑤ **Movie:** The Good, the Bad, and the Ugly (1968). Clint Eastwood, Lee Van Cleef.
⑨ Burns and Allen
⑪ Tales From the Darkside
Ⓗ **Movie:** Sudden Impact (cc)

11:15
② News

11:30
④ Saturday Night Live
⑦ World News Tonight—The Weekend Report (cc)
⑨ Racing From Yonkers
⑪ Honeymooners
Ⓢ **Movie:** Legend of the Bayou
Ⓦ **Movie:** Bon Appetit

11:45
⑦ **Movie:** Bunny O'Hare (1971). Bette Davis, Ernest Borgnine.

12 MIDNIGHT
② Sports People
⑨ WWF All-Star Wrestling
⑪ Puttin' on the Hits
Ⓝ **Movie:** Aguirre, the Wrath of God

12:15
② **Movie:** Demon and the Mummy (1975). Darren McGavin, Keenan Wynn.

12:30
⑪ One Step Beyond

12:45
Ⓦ **Movie:** Titillation

1:00
④ Eischeid
⑨ **Movie:** Exorcism at Midnight (1975). Richard Coleman.
⑪ At the Movies

1:05
Ⓗ **Movie:** Children of the Corn
Ⓢ **Movie:** Sudden Impact (cc)

1:30
⑪ News

1:40
⑦ **Movie:** Who Slew Auntie Roo (1972). Shelley Winters, Mark Lester.

2:00
④ Rock-n-America
⑪ **Movie:** Circus of Fear (1966). Christopher Lee.

2:05
⑤ **Movie:** Waterloo (1970). Rod Steiger, Christopher Plummer.

2:15
Ⓦ **Movie:** Scarface

2:17
② Music Magazine

2:40
Ⓗ **Movie:** The Year of Living Dangerously

2:47
② **Movie:** A Time for Love (1973). Jack Cassidy.

3:00
⑨ **Movie:** The Money Trap (1966). Glenn Ford, Elke Sommer.

3:05
Ⓢ **Movie:** The Brige on the River Kwai

3:30
④ **Movie:** High Voltage 91929). Carole Lombard.

4:00
⑪ Abbott and Costello
Ⓦ **Movie:** Angelo, My Love

4:30
⑪ Biography

4:40
Ⓗ Disposable Heroes

4:48
② **Movie:** The Alien Factor (1978). Don Leifert, Tom Griffith.

5:00
⑨ News
⑪ Life of Riley

5:30
⑨ Point of View
⑪ News

5:40
Ⓗ The Hitchhiker

5:50
⑤ Time for Timothy

## Sun., Jan. 20

6:00
⑨ New Jersey Report
⑪ Wall Street Journal Report
Ⓢ Righteous Apples

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
⑨ News
Ⓗ National Geographic Special: The Great Whales
Ⓢ **Movie:** Anna to the Infinite Power

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power (cc)
⑦ Faith for Today
⑨ Hispanic Horizons
⑪ Old Time Gospel Hour

7:30
② Channel 2 the People
④ Journey to Adventure
⑦ This Is the Life
⑨ TBA
⑬ Sesame Street (cc)
Ⓗ **Movie:** Cold River

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# TELEVISION

8:00
❷ Way to Go
❹ NFL Pro Magazine
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price

8:30
❷ For Our Times
❹ Essence
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood
🅢 **Movie:** The Hobbit

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie:** Francis in the Navy (1955). Donald O'Connor, Martha Hyer.
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)
🅗 Braingames

9:30
❹ National Day of Prayer Services
❼ Wildlife Adventure
❾ Point of View
⓫ Voltron
🅗 **Movie:** Champions (cc)

10:00
❼ Eyewitness News Conference
❾ Sunday Mass
⓫ Transformers
⓭ Voyage of the Mimi (cc)
🅢 **Movie:** Lovesick

10:30
❷ Face the Nation
❹ Visiones
❺ **Movie:** Tarzan the Magnificent (1960). Gordon Scott.
❼ Entertainment This Week
❾ That's the Spirit
⓫ Three Stooges
⓭ Family Classics: Tom *Brown's School Days*

11:00
❷ Taking Advantage
❹ First Estate
❾ Make Peace With Nature
⓫ **Movie:** Abbott and Costello Meet the Keystone Kops (1941). Bud Abbott, Lou Costello.
⓭ Wonderworks (cc)

11:15
🅦 **Movie:** Hooper

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
🅗 Fraggle Rock

12 **NOON**
❷ Channel 2 the People
❹ Meet the Press
❾ Robert Schuller (cc)
⓭ Why in the World
㉑ William Shakespeare: Experience of the Play
🅗 History of Pro Football
🅢 Paper Chase—The Second Year

12:15
❺ **Movie:** King Creole (1958). Elvis Presley.

12:30
❷ **Special:** Superbowl Preview
❼ Sportsbeat
⓫ **Movie:** McHale's Navy (1964). Ernest Borgnine, Joe Flynn.
⓭ Inside Albany
㉑ Matinee at the Bijou

1:00
❷ **NBA Basketball:** Philadelphia 76 ers vs. Boston Celtics
❹ **College Basketball:** DePaul vs. Notre Dame
❼ **Special:** Road to the Superbowl
❾ **Movie:** Tales of the Unexpected (1978). Lloyd Bridges, Pat Crowley.
⓭ Currents
🅢 **Movie:** These Three
🅦 **Movie:** Nana

1:30
⓭ Agronsky & Co.
🅗 **Movie:** The Outsiders

2:00
❼ Wide World of Sports
⓭ Bits and Bytes
㉑ Long Island Sports Network

2:30
⓫ **Movie:** Kiss Me Kate (1953). Kathryn Grayson, Howard Keel.
⓭ *Innovation*

2:45
❺ **Movie:** Charley Varrick (1973). Walter Matthau, Joe Don Baker.

3:00
❹ World Indoor Track and Field Championships
❾ **Movie:** When Michael Calls (1971). Michael Douglas, Elizabeth Ashley.
⓭ Nova (cc)
🅗 Elvis: One Night With You
🅢 **Movie:** Local Hero
🅦 **Movie:** Man on a Tightrope

3:30
❷ **Golf:** The Phoenix Open

4:00
❹ **Special:** Here's Television Entertainment. Star-studded tribute featuring vintage clips.
❼ **Special:** Superbowl XIX Pre-Game Segment (cc)
⓭ *Great Performances:* Bernstein Conducts Mahler's Symphony No. 1
㉑ The Nature of Things
🅗 **Movie:** Tender Mercies

4:30
⓫ **Movie:** The Birds (1963). Tippi Hedren, Rod Taylor.

5:00
❺ Fame
❾ Buck Rogers
⓭ A Day to Remember
㉑ Undersea World of Jacques Cousteau
🅢 **Movie:** Kipperbang
🅦 **Movie:** The Fabulous Adventures of Baron Munchausen

5:30
⓭ In Search of Excellence
🅗 **Movie:** Hysterical

5:45
❼ **Special:** Superbowl XIX Kick-Off Special (cc)

6:00
❷ ❹ News
❺ **Movie:** The UFO Incident (1975). James Earl Jones, Estelle Parsons. Good fact-based story of a New England couple who claim to have been taken aboard a UFO and examined.
❼ **Football:** Superbowl XIX (cc)
❾ Battlestar Galactica
㉑ Newton's Apples (cc)

6:30
❷ ❹ News
㉑ Adam Smith's Money World
🅢 **Movie:** The Hobbit

7:00
❷ 60 Minutes
❹ Silver Spoons
❾ Switch
⓫ Solid Gold
⓭ *National Geographic* Special: Land of the Tiger (cc)
㉑ Inside Albany
🅗 Braingames
🅦 **Movie:** Let's Spend the Night Together

7:30
❹ Punky Brewster
㉑ Ask Congress (Premiere)
🅗 Fraggle Rock

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❾ Straight Talk
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Praying Mantis (cc)
㉛ The Sailor's Return
🅗 **Movie:** Champions (cc)
🅝 **Movie:** Experience *Preferred . . . but Not* Essential
🅢 **Movie:** The Omen

8:30
🅦 **Movie:** *Who's Afraid of* Virginia Woolf?

9:00
❷ Crazy Like a Fox
❹ **Movie:** Women of San Quentin (1983). Stella Stevens, Debbie Allen. A special group of female prison guards face the rigorous physical and emtional stress of guarding over 3,000 dangerous men.
❺ **Special:** Inside Russia. Average Soviet citizens *give their uncensored* views of life in the USSR. Part 2.
❾ New Jersey Report
⓫ Fish
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
㉑ **Movie:** Up in Central Park (1948). Deanna Durbin, Vincent Price.

9:30
❼ **Special:** Superbowl XIX Post-Game Segment (cc)
❾ Hispanic Horizons
⓫ Wall Street Journal Report
㉛ Eye on Dance

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❼ MacGruder and Loud (Premiere)
❾ Meet the Mayors
⓭ *Adam Smith's Money* World
㉛ Second Home
🅗 Red Skelton's Funny Faces III
🅝 **Movie:** Scarface
🅢 Brothers (cc)

10:30
❺ Black News
❾ New Jersey People
⓫ From the Editor's Desk
⓭ Monty Python's Flying Circus
㉑ Butterflies
🅢 Bizarre (cc)

11:00
❷ ❹ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Metrocosms
🅗 **Movie:** Tender Mercies
🅢 **Movie:** The Osterman Weekend
🅦 **Movie:** Working It Out

11:30
❺ David Susskind
❾ It Is Written
⓫ Honeymooners

11:45
❷ Sports Update
❼ News

12 **MIDNIGHT**
❷ Barnaby Jones
❹ George Michael's Sports Machine
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** L'Age d'Or

12:15
❼ World News Tonight—The Weekend Report (cc)
🅦 **Movie:** Danton

12:30
❹ Greatest American Hero
❼ Eyewitness Sports Special

12:35
🅗 **Movie:** The Outsiders

12:45
❼ Greatest Sports Legends: Class of '84
🅢 **Movie:** Lovesick

1:00
❷ Barnaby Jones
❾ Return of the Saint
⓫ Tales From the Darkside

1:30
❹ America's Choice
⓫ News

1:45
❼ **Movie:** Spinout (1966). Elvis Presley, Shelley Fabares.

2:00
❾ Christian Children's Fund
⓫ **Movie:** Dracula's Castle (1969). John Carradine, Paula Raymond.

2:10
🅗 **Movie:** The Lonely Lady

2:25
🅢 **Movie:** Intimate Games

2:30
❹ Visiones
❾ Christian Children's Fund
🅦 **Movie:** Hooper

3:00
❹ First Estate
❾ **Movie:** Odd Man Out (1947). *James Mason,* Kathleen Ryan.

3:45
🅗 **Movie:** Champions (cc)

4:00
⓫ Abbott and Costello
🅢 **Movie:** Local Hero

4:30
⓫ Biography

5:00
❾ News
⓫ Life of Riley

5:30
❼ Morning Stretch
❾ Joe Franklin
⓫ News

# OTHER EVENTS

## Happenings

**THE NATIONAL BOAT SHOW**—At the New York Coliseum, Columbus Circle, thru 1/20. 400 industry reps are on hand with products and services and over 600 boats and 10,000 "nautical items," making the 75th edition the biggest yet. Sat. 10–10; Sun. 11–7; Mon.–Fri. noon–10. $6 adults, $2 children under 12.

**ICE CAPADES**—The newest edition features, among the production skaters and ice comics, Olympic champs Scott Hamilton, Elaine Zayak, Kitty and Peter Carruthers. Nassau Coliseum, Uniondale, L.I. (516-794-9300): 1/15–20. $7.50–$12.50. Meadowlands Arena, E. Rutherford, N.J. (201-935-3900): 1/22–27. Madison Square Garden (564-4400): 1/30–2/10.

**MARTIN LUTHER KING DAY**—More observations are on deck this week—note Concerts listings, page 83–84, and refer to this column in last week's issue, for some of these events. Also: 1/20 at 2, at Lehman Center for the Performing Arts, Bedford Park Blvd. West and Goulden Ave., Bronx: Dr. King's daughter Yolanda will give a dramatic reading, "What Happens to a Dream Deferred?," in tribute to her father, as part of a program that includes the True Witnesses for Christ Gospel Choir and the Mafata Dance Company. Free, but limited seating; phone Con Edison (960-4602) for tickets. . .The Brooklyn Public Library continues its tributes—1/15 at 3:30, Brower Park branch, St. Marks Ave. near Nostrand Ave.: the film "Legacy of a Dream"; 1/15 at 3:30, Bushwick branch, Bushwick Ave. at Seigel St.: films for children 6–12. And on the 15th at 2, at the Central Library, Grand Army Plaza, dramatist Louis Fulton will read two of King's speeches, "The Drum Major Instinct" and "I've Been to the Mountain Top." All are free.

**GOINGS-ON IN CRAFTS AND THE ARTS**—A preview of a work-in-progress, a music-theater piece by Rick Russo and Chuck Reichenthal called "The Statute of Liberty," can be seen 1/19 at 8, at the Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope. It's described as "a reflective look at the past and present, with insights into the future, and a focus on the Statue of Liberty and New York City." Admission is $4 (718-783-3077). . .In a nostalgic mood? Consider the old-fashioned quilting bee—the 92nd Street Y is holding a free one 1/20, and you can join in around a large frame, or take your own project in for a bit of advice from instructor Pat Yamin. There'll be a display of quilts, too, as well as a marketplace for supplies and an ongoing film. Reservations necessary (427-6000, ext. 172). Noon-5, Lexington Ave. and 92nd St. . .The Park Avenue Atrium, 45th-46th Sts. (enter on Lexington Ave.) is hosting an exhibit of folk art thru 1/18—quilts, paintings, toys, masks, sculptures by contemporary artists and some from private collections not shown before. 9–6. . .200 award-winning photographs are being shown at Citicorp Atrium, Third Ave. and 53rd St., 1/16–30, open daily. It's the annual Eastman Kodak Co. International Newspaper Snapshot show. . .The same dates exactly, the Nippon Club Class Fair'85 will be on in the lobby at 145 W. 57th St., Mon.–Sat. 11-7. There'll be a variety of classes and instruction to sample—some Oriental and some distinctly Western: the koto, tea ceremony, ikebana, patchwork, decoupage, and much more, all available during the coming weeks at small cost. The fair is free. . .1/19, 10–5, there'll be a record collectors' show and sale at the Skyline Motor Inn, Tenth Ave. and 50th St. $2 to get in, ogling's free; there'll be thousands of all kinds of discs available, and all kinds of music.

**NEW YORK EXPERIENCE**—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

**SOUTH STREET VENTURE**—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $4.50; children under 12, $3.

## Tours

**INWOOD HILL PARK NATURE TRAIL**—Walk with the Urban Park Rangers. 1/19 at 1, meet at Isham St. and Seaman Ave. entrance (397-3091). Free.

**QUEENS WEST COAST**, also Roosevelt, Randalls, and Wards Islands, with the Shore Walkers of New York (663-2167). 1/20 at 9:30 a.m., meet at Broadway and 207th St. $3.

**GRAND CONCOURSE**—A natural-history and fossil walk with Sidney Horenstein and the Bronx County Historical Society (881-8900). 1/20 at 1, meet at the Bronx County Courthouse, 161st St. and the Grand Concourse. $4.

**BIRD WALK**—1/19 at 8:30 a.m., with Larry Plotnick and Alley Pond Environmental Center folks.Meet at APEC, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000). $2.

**URBAN PARK RANGERS**—Workshops and walks, free unless noted. **Bronx**: 1/20 at 1, meet at Crotona Boathouse (589-0096) for a session on the survival techniques of owls. 1/20 at 10 a.m., meet at Van Cortlandt Park Visitors Center (548-7880) for an indoor workshop on hints and tips for the winter backpacker . . .**Brooklyn (718-856-4210)**: 1/20 at 1, meet at Litchfield Villa, Prospect Park West at 5th St., to learn about trees in their leafless garb. . .**Manhattan (397-3091)**: 1/20 at 2, meet at C.P.W. and 100th St. for a session on winter-plant I.D. and uses of our winter flora. . .**Queens (718-699-4204)**: 1/20 at 7:30 p.m., meet at 215th Place and 33rd Rd. in Crocheron Park, for a night with the winter stars. . .**Staten Island (718-442-1304)**: 1/18, 19, cross-country ski workshops. Pre-registration required. Fri. at 7 p.m., meet at Silver Lake Tennis House, for an indoor workshop on technique, clothing, equipment. Sat. 10 a.m.–2:30, ski the Greenbelt trails; take lunch and a drink.

**HARLEM SPIRITUALS**—(275-1408). Gospel and spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

**LINCOLN CENTER**—Tours of the theaters, some backstage areas, and underground concourse. One-hour tours leave at frequent intervals daily, 10-5, from the Concourse level (877-1800, ext. 512). $5.25; students, seniors $4.75; under 14, $3.

**NATURE WALKS**—Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976): Pre-register for a winter walk, 1/20 at 1. . .Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2.

**URBAN TRAIL CONFERENCE**—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 1/19 at 11 a.m., indoors and outdoors at the New York Botanical Garden, Bronx. Meet at the Museum Bldg. on the grounds, and take lunch or order at the Snuff Mill (924-7486). Admission to Conservatory, $2.75. 1/20 at 1, meet on NW corner of Fifth Ave. and 48th St. for a look at the architecture and history of Rockefeller Center and environs. $3.

**OUTDOORS CLUB**—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes.

## Sports

**HOCKEY**—**N.Y. Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. Next home game 1/22, vs. Detroit. . .**N.Y. Rangers**, at Madison Square Garden (564-4400). $8-$19. 1/14 at 7:30, vs. New Jersey Devils. 1/16 at 7:30, vs. Buffalo.

**BASKETBALL**—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 1/15 at 7:30, vs. Philadelphia. 1/17 at 8, vs. Detroit. 1/19 at 7:30, vs. Atlanta.

**WRESTLING**—All-star matches. Madison Square Garden (564-4400). 1/21 at 8. $7-$12.

**RUNNING**—Road Runners Club "Frostbite 10." 10-mile race 1/20 at 10 a.m. Starts and finishes at 90th St. and Fifth Ave., in Central Park (860-4455). Over 2,000 runners are expected.

**HORSE RACING**—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 1/19, the Affectionately; 1/20, the Count Fleet.

## Children

**OLIVER!**—Lionel Bart's musical version of Dickens's *Oliver Twist*, performed by the AMAS Eubie Blake Children's Theatre. At AMAS Repertory Theater, 1 E. 104th St. at Fifth Ave. (369-8000). 1/19, 20 at 3 and 7:30. $3; adults $5.

**PAPAGENO PUPPET THEATER**—Original musicals: "Cinderella," Sat. at noon, thru 2/4. "Hansel and Gretel," Sun. at 2, thru 2/5.

**L'HEURE DU CONTE**—Story hour in French, for ages 3–6. Both classic and modern books are read. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100). 1/18 at 4. $1. Pre-registration is required.

**NATURE PROGRAMS**, at Clay Pit Ponds State Park Preserve, Staten Island (718-967-1976). For preschoolers, with walks, arts-crafts, stories. 1/21 at 10:30, and alternating Mon. thereafter. Free; each child must come with an adult.

**STARS OF THE BOSTON BALLET**—A varied program geared for ages 5–12. Bush-Brown Concert Theater, L.I.U., Greenvale, L.I. (516-922-0061). 1/19 at 1 and 3. $5.

**PAPER BAG PLAYERS**—"Everybody, Everybody," a musical revue about a magician, potato pancakes, and more. Symphony Space, Broadway and 95th St. (864-5400). Sat. and Sun. at 2, thru 1/27. $8.

**THE MOUSE HOUSE**, and "The Marionette Ballet." Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 1/20, 27 at 2. $2.50.

**CHELMANIA**, a musical. New Theater, 62 E. 4th St. (972-0672). 1/20 at 2; alternates Sun. with "Tales of Chelm," a musical play with sketches and riddles, thru 3/10. $4.

**THE WIZARD OF OZ**—Musical version by Puppetworks. Old First Church, Seventh Ave. and Carroll St. (718-638-5217). Sun. at 2 thru 1/27. $3.50.

**CINDERELLA '85**—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

**ALFRED THE DRAGON AND THE MISSING CARNIVAL**—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

**RAPUNZEL**, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

**TOTO AND THE WIZARD OF WALL ST.**—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

**MICHAEL TAUBENSLAG PRODUCTIONS**—1/20: at 1, "Pinocchio"; at 2:30, "Puss in Boots." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

**MUSEUM OF THE CITY OF NEW YORK**, Fifth Ave. and 103rd St. (534-1672). Exhibit: "Manhattan on Ice: Skating and Sleighing in Old New York," with snow scenes, costumes, and wooden ice skates; thru 1/27. . .1/19 at 1:30: Winnie Wilson Puppet Players in a musical variety show. $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1. . .1/20 at 2:30: "Stories, Songs, and Sign Language," with Marcia Lane telling stories and singing songs from Africa, Asia, and the Americas, interpreted in sign language by Deanie Heller. $3.

**HANSEL AND GRETEL**, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance on footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

**LITTLE PEOPLE'S THEATRE COMPANY**—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

**THE CAT IN THE CASTLE**, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

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## OTHER EVENTS

**13TH STREET REPERTORY COMPANY**—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

**MAGIC TOWNE HOUSE**, 1026 Third Ave.,60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

**PUPPET PLAYHOUSE**—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 1/19 at 11 a.m. and 2: Mary Churchill in "Billy Goats Gruff." $3.

**CHILDREN'S "NIGHTCLUBS"**—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

**BELVEDERE CASTLE**—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 1/19 at 1: "Feed the Birds, Chickadee, Chickadee"; join the Wiz and learn how to make a bird-feeder for winter's resident birds. Free, but must reserve.

**SPECIAL EXHIBITS**—"Small Mischief: Evil Doings and Odd Disasters in Early Children's Books"; thru 2/24, at the Pierpont Morgan Library, 29 E. 36th St. Illustrations, prints, etc. . ."Charlie Brown, A Boy for All Seasons: 20 Years on TV." Museum of Broadcasting, 1 E. 53rd St., thru 1/31. . ."Dream-Makers: Private Thoughts, Shared Visions"; show of 105 artworks by children from around the country, including four *from the metropolitan area, aged 8 and 9.* Hallmark Gallery, Fifth Ave. and 56th St., thru 1/19, Mon.-Sat. Free.

**SNOW WHITE AND THE SEVEN DWARFS MINING COMPANY**—Musical Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516- 599-1982). 1/19, 20 at 1 and 3:30. $4. Reservations necessary.

**NEW YORK PUBLIC LIBRARY**—This is only a sampler; please phone local branches for film and other free programs in all the boroughs. Aguilar branch, 174 E. 110th St., 1/16 at 4: Lou the Magnificent, a magic show. . .328 E. 67th St. branch, 1/17 at 11 a.m.: developmental exercises for parents and children. . .St. Agnes, 444 Amsterdam Ave., 1/18 at 10:30 a.m.: Florabelle and Florabunny, a clown and puppet show. . .Yorkville, 222 E. 79th St.: films for ages 3–8, Thurs. at 4. Picture-book hour Wed. at 4, ages 3–4; Tues. at 4, ages 5–7.

**METROPOLITAN MUSEUM OF ART**, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4 . .Also, 1/19 at 2, Meet Arthur Yorinks and Richard Egielski, author and artist of "Louis the Fish" and other books. Free with museum admission.

**G.A.M.E.**—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 1/19 at 1:30, "The Case of Avram C. Torrick," a mystery for you to solve, with writer Rose Reissman and young actors from Brooklyn's Ditmas Junior H.S. 1/19 and 20 at 2:30, ongoing workshops in how to create a puppet to take home and love. 1/19, 2–4, a participatory puppet show, "Peppi and the Pop-Up Dragon." Free with museum admission. 1/20 at 1:30 and 3: Penny Jones & Co. Puppets in "More Mother Goose"; $4.

**STATEN ISLAND CHILDREN'S MUSEUM**—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Note: open 1/21, Martin Luther King Day. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. Also "Soundtracks". . .Fri. at 1, storytelling for 3-5-year-olds. 1/19, 20, 1–4 both days: Harpbeat, a duo, harpist Ellen Eryevick and percussionist Nydia "Liberty" Mata, will offer performances, demonstrations, and interpretations, in the Soundtracks exhibit. 1/21 at 1:30: a sound-and-music celebration of the "life and times of Martin Luther King Jr.," with Kobla Mensa Dente. Free with museum admission.

**BROOKLYN CHILDREN'S MUSEUM**—145 Brooklyn Ave. (718-735-4400). Free. 1/14, 21, programs at 2:30 and 3 for Martin Luther King Day. Weekday programs all week. Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way; a slide show at 11 a.m. on the collections—1/19, "Parade of Puppets." Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the museum greenhouse, at 3.

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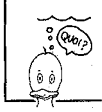

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# NIGHTLIFE

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## Pop/Jazz

**AMAZONAS**—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar.Tues., Hortercio Gomes. Wed. & Thurs., Zebeto and Company. Fri., Angelo Santos. Sat., Clarice Taylor. Sun., Carrol Emanuel and Janet Grise. AE,CB,DC.

**BLUE NOTE**—131 W. 3rd St., 475-8592. 1/14, Dave Sidman 'Speak of the Sun.' 1/15-20, The Count Basie Orchestra. 1/21, New York City Tapworks. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m.AE,MC,V.

**BRADLEY'S**—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat., pianist Mike Garber plays from 7-9 p.m. 1/14-19, Kirk Lightsey with Rufus Reid. 1/21-26, Roger Kellaway with Michael Moore. Sets from 9:45. AE,CB,DC,MC,V.

**BURGUNDY**—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Music from 9:30. AE,MC,V.

**CAJUN**—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

**CARNEGIE TAVERN**—165 W. 56th St., 757-9522. Pianist Tony Tamborella plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

**EAGLE TAVERN**—355 W. 14th St., 924-0275. Mon., Irish Sessions. 1/19, Double Decker. Shows at 9. No credit cards.

**EDDIE CONDON'S**—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 1/20, Danny D'Imperio & the Metropolitan Bopera House. AE,DC,MC.

**FAT TUESDAY'S**—190 Third Ave., 533-7902. 1/15-20, Michel Legrand. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

**FOLK CITY**—130 W. 3rd St., 254-8449. 1/14,21, Hootenanny. 1/16, Steve Forbert; Street the Beat; The Tryfles. 1/19, Aztec Two-Step. 1/20, Kevin Roth; Alan Atkinson Annex; Chris Thomas; Danielle Gerber. No credit cards.

**GREENE STREET CAFE**—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/14, Peter Leitch and John Hicks. 1/15-17, Armen Donelian. 1/18,19, Avery Sharpe Trio. 1/20,21, Nina Sheldon and Steve La Spina. 1/22-24, Andy Laverne. Upstairs: Every Thurs. at 8:30, Gail Boggs. Fri. at 8:30, Roger Kellaway. Sat. at 8:30, The High Heeled Women. AE,MC,V.

**GREGORY'S**—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 1/16-20, Alicia Sherman with pianist Hod O'Brien and Frank Luther on bass. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. AE,CB,DC,MC,V.

**HORS D'OEUVRERIE**—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

**KNICKERBOCKER SALOON**—33 University Pl., 228-8490. Atmospheric dining room with revolutionary entertainment, dual synthesizers and vocals featuring Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

**LUSH LIFE**—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 1/15-20, John Abercombie; John Scofield Quartet. 1/22-27, Art Blakey and The Jazz Messengers. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

**MICHAEL'S PUB**—211 E. 55th St., 758-2272. 'Marilyn Sokol in Comedy and Song Tonight,'Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

**MIKELL'S**—760 Columbus Ave., at 97th St., 864-8832. 1/15, Rhythmotion featuring Andre Morgan, Alan Bates, Frank Canino, 'Doc' Halliday, Tim Pleasant and Mitch Stein. AE,CB,DC,MC.

**NEW DEAL**—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

**PIZZAPIAZZA**— 785 Broadway, at 10th St., 505-0977. Every Thurs.-Sat. from 9:30-1:30, pianist Terry Waldo plays ragtime and hot jazz of the 20's. AE, MC, V.

**SEVENTH AVE. SO.**—21 Seventh Ave. So., 242-4694. 1/14,21, Galt MacDermot's New Pulse Jazz Band. 1/15,22, Jerry Gonzales & The Fort Apache Band. 1/16, Kenny Werner, Jim Pepper, John Betsch. 1/17-19, Bennie Wallace & Mose Allison. 1/20, Richie Morales, Manolo Badrena, Lou Volpe, Mark Gray, Randy Brecker. MC,V.

**S.N.A.F.U.**—Sixth Ave., at 21st St., 691-3535. 1/16, French T.V. 1/17, Donna Destri. 1/18, Destiny. 1/19, 'Innocents' - Buddy Holly Revue; The Limits. 1/20, Jane Galvin-Lewis. 1/23, Club Arabic. 1/24, Natalie Ross; Fun with String. No credit cards.

**SPRING STREET**—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Joe Kerr with Joel Forbes on bass. AE, CB, DC, MC, V.

**SWEET BASIL**—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 1/15-20, Old and New Dreams: Charlie Haden, Dewey Redman, Don Cherry, Ed Blackwell. AE,MC,V.

**SWEETWATERS**—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 1/15-19, Gail Nelson sings Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 1/22-26, singer-actress Lynnie Godfrey. AE,DC,MC,V.

**TRAMPS**—125 E. 15th St., 777-5077. 1/14,21, Loup Gurou Zydeco. 1/16,23, Delancey Street Hawaiians. 1/17-19, Buster Poindexter (a.k.a David Johansen) and Banshees of Blue. Shows from 9 p.m. No credit cards.

**VILLAGE GATE**—Bleecker & Thompson Sts., 475-5120. 1/14, Manny Oquendo's Libre with Daniel Ponce and his Caribian U.S.A., and guest soloist Paquito D'Rivera. 1/21, Ray Barretto and his Orchestra with Chico Mendoza and his 16-piece Dream Band and guest soloist Carlos 'Patato' Valdez. Music from 9 p.m. No credit cards.

**VILLAGE VANGUARD**—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 1/15-20, Michel Petrucciani 'Wizard of the Piano' and his Trio. Shows at 10, 11:30, & 1 a.m. No credit cards.

**THE WEST END**—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/14, High Society. 1/15, Bobby Sanabria and Ascension. 1/16-19, The Manny Duran/Carla White Band. 1/20-22, Chris Anderson and his Quartet. 1/23-26, Dakota Station. MC,V.

**ZINNO**—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 1/14,21, pianist Jim Roberts with Brian Torff on bass. 1/15-19, pianist James Williams with George Duvivier on bass. 1/20, Gene Bertoncini with Michael Moore. AE.

## Country/Western

**LONE STAR CAFE**—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 1/14, Blackwater's farewell appearance. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

**O'LUNNEY'S**—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

## Comedy/Magic

**BIG APPLE COMEDY ROOM**—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

**CAROLINE'S**—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/15-20, comedians Dennis Wolfberg and J.J. Wall, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE.MC,V.

**CATCH A RISING STAR**—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

**COMIC STRIP**—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

**DANGERFIELD'S**—1118 First Ave., 593-1650. 1/14-26, comedians Danny Curtis and Richie Gold, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

**GOODTIMES**—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

**IMPROVISATION**—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

**MAGIC TOWNE HOUSE**—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

**MONKEY BAR**—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

**MOSTLY MAGIC**—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Jo Monti and juggler Tony Duncan. Sat., magician Amos Levkowitch and Tony Duncan. AE,MC,V.

## Disco/Dancing

**ADAM'S APPLE**—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

**BARBIZON PLAZA LIBRARY**—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

**DOWNSTAIRS AT JOANNA**—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

**JIMMY WESTON'S**—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/9, The Bill Doggett Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE,CB,DC,MC,V.

**THE RED PARROT**—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

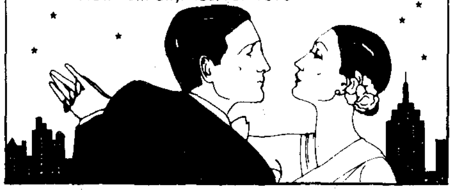
**REGINE'S**—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

**ROSELAND**—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

**ROXY**—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No credit cards.

**S.O.B.'s**—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. AE,V.

**37TH ST. HIDEAWAY**—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen



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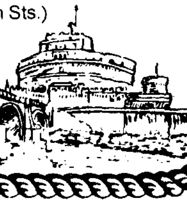

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## Floor Shows/Cabaret

**THE BALLROOM—253 W. 28th St.**, 244-3005. Blossom Dearie every Wed.- Sat. at 6:30...*Issue? I Don't Even Know You!* - political and topical revue, Wed.-Sat. at 9. AE,MC,V.

**CAFE VERSAILLES—151 E. 50th St.**, 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon*, produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic *production numbers, and specialty acts, nightly* at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

**CHIPPENDALES—1110 First Ave., at 61st St.**, 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

***FREDDY'S SUPPER CLUB—308 E. 49th St.***, 888-1633. Restaurant/bar. 1/14-26, singer Nydia Caro, Mon.-Sat. at 8:30 & 11 p.m. AE,MC,V.

**IBIS—151 E. 50th St.**, 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

**PALSSON'S—158 W. 72nd St.**, 595-7400. Continental restaurant. *Forbidden Broadway '84*, a musical *comedy revue by Gerard Alessandrini starring* Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 1/14 at 11, Regular Riot - comedy group. AE,CB,DC,MC,V.

**PANACHE—1409 Sixth Ave.**, 765-5080. 1/17, La-Zoo. 1/18, Leigh Clarkgranville; Steve Bargonetti. 1/19, Libra; Leigh Clarkgranville. 1/21, Shellen Lubin in *A Hot Night in January*. 1/22, Dee Dee Warwick. AE,MC,V.

**RAINBOW GRILL—30 Rockefeller Plaza, 65th floor**, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 1/15-2/3, Bob Wilber and the Cotton Club Orchestra with Joanne Horton, play for dancing, nightly except Mon. AE,CB,DC,MC,V.

**SIROCCO—29 E. 29th St.**, 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

## Hotel Rooms

**ALGONQUIN—59 W. 44th St.**, 840-6800. **Oak Room:** Singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

**BARBIZON—63rd St. at Lexington Ave.**, 838-5700. **Cafe Barbizon:** A great piano room! Thru 1/19, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, DC, MC, V.

**CARLYLE—Madison Ave. & 76th St.**, 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 1/28, jazz-pianist Hank Jones plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

**GRAND HYATT—Park Ave., at 42nd St.**, 883-1234. ***The Crystal Fountain:*** *Contemporary restaurant* with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

**HELMSLEY PALACE—Madison Ave., at 50th St.**, 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

**HILTON—53rd St. & Sixth Ave.**, 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

**INTER-CONTINENTAL—111 E. 48th St.**, 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

**PLAZA—Fifth Ave., at 59th St.**, 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

**REGENCY—540 Park Ave., at 61st St.**,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

**WALDORF-ASTORIA—Park Ave. & 50th St.**, 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

## Background Music

**APPLAUSE—40th St. & Lexington Ave.**, 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

**THE BACK PORCH—488 Third Ave., at 33rd St.**, 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

**MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts.**, 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein *plays Mon.-Tues. 6-midnight* and Sat 8-2 a.m. AE,CB,DC,MC,V.

## Piano Rooms

**BACKSTAGE AT HISAE'S—318 W. 45th St.**, 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

**BROADWAY JOE—315 W. 46th St.**, 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

**DON'T TELL MAMA—343 W. 46th St.**, 757-0788. 1/14, Jane Anderson. 1/15, Tim Elliot; Mary-Cleere Haran. 1/16-20, Jenifer Lewis. 1/21, Maggie Soloil. 1/22, Meridith Struhl. Shows at 8:30 & 11. No credit cards.

**FERRANTE—1294 Third Ave., bet. 74-75th Sts.**, 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. AE, CB, DC, MC, V.

**HANRATTY'S—1754 Second Ave.**, 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 1/15-19, Classic Jazz Quartet featuring Dick Wellstood, Dick Sudhalter, Joe Muranyi, and Marty Grosz. 1/22-26, Judy Carmichael. AE.

**JOES PIER 52—163 W. 52nd St.**, 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

**LA CAMELIA—225 E. 58th St.**, 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

**LES TUILERIES—40 Central Park South**, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

**LE VERT GALANT—109 W. 46th St.**, 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

**THE MAESTRO—58 W. 65th St.**, 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

**MRS. J'S SACRED COW—228 W. 72nd St.**, 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

**NICKELS—227 E. 67th St.**, 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

**RUPPERT'S—Third Ave. at 93rd St.**, 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

# NEW YORK CLASSIFIED

*New York Classified is a weekly feature.* **Rates effective with the January 7, 1985 issue:** one-time ad, $33.00 per line; two consecutive ads, $27.25 per line per issue; four consecutive ads, $24.25 per line per issue. 36 characters equals 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $377.00 per inch. Add 10% for gray background. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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## ART

**A Striking Portrait**—Of "William Blake" by Duncan Hannah, who's work currently hangs in the Metropolitan Museum. 1981 oil on canvas. 30X20. Value $2,500, asking $1,900. Call after 7pm, 718-261-7164 and leave message.

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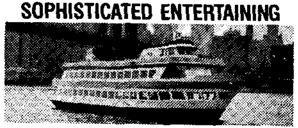

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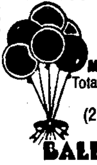

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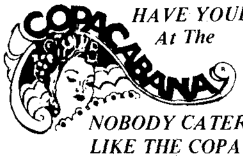

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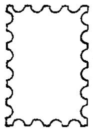

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**A New Beginning!**— Classy, Irish lady, athletic, own business, Westchester, in tune with life, nature, the arts. Seeks spe*cial gentleman, over 40, successful, sensi*tive, adventurous, perhaps widower or European. Note/photo/phone, please. PO Box 608, Bronxville, NY 10708.

**White Jewish Male**—Mid 30's, athletic, entrepreneur, looking for female to share the finer things in life, especially someone who likes to ice skate. NYM J167.

**Warm, Witty, Handsome**—Articulate, trim, 58, Jewish man, seeks open, bright, shapely beauty, 38-49. NYM H831.

**Heart In The 30's**—Head in the 80's. Vivacious Jewish professional, 37, possessing wit, intelligence and sincerity. Seeks tall, sensitive, successful Jewish male, 35-45, with keen mind and loving nature. Bio/phone. NYM H827.

**New Year's Resolution**—To meet a fit, attractive, Jewish male, 30-38, witty, affluent, educated. I am 33, slim, very pretty and enjoy tennis, travel, movies, running. Photo, please. NYM B899.

**Wanted**—A self-assured, mature, nonsmoker who laughs easily. A man who will be intrigued by a successful, attractive, funny woman who wants to be in love again. PS: *Please don't laugh at the* wart. NYM J168.

**We Will Meet**—Not in a bar/singles event. We can meet now. Jewish female, 25, pretty, career-minded yet carefree, seeks man, 25-32, sensitive, romantic, fun to be with. Photo/bio. NYM H841.

**Caring, Bright, Attractive**—Jewish woman, 27, 5'7", hopes to find a sincere, gentle, and throughtful man. Note, phone. NYM J169.

**Wanted: One-Woman-Man**—Strikingly attractive brunette, Jewish, mid 30's, 5'8", slender, willowy, long-hair, sensitive, communicative, down-to-earth, witty, financially secure, enjoys the arts, music, country roads. Seeks Jewish man, sensitive, bright, 30's-40's. Bio/phone, photo optional. NYM J162.

**Sexy, Dynamic Exec Gal**—Searching for one special exec/professional man, 40-50, who is sincerely searching for a 1-1 relationship with an attractive bundle of dynamite. Photo, phone a must. NYM E487

**Prominent Manhattan Attorney**—Early 40's, attractive, divorced, Renaissance interests, including country house. Seeks very pretty, sensuous, professionally accomplished woman with class and wit. Note/photo appreciated. NYM B901.

***Swedish, German, Artist***—Looking for a real man, must like traditional setup. I'm caring, compassionate, extremely good looking, petite, natural blonde, with excellent figure, used to the best, but I'm down- to-earth and real. Looking for a very, very successful, honest mature man, 38-60, who will appreciate a gem, when he sees one. Photo/phone/bio. NYM J170.

**Birthday Present Wanted**—For successful, Jewish businessman, 30, ready for that special lady. You're, 25-35, slim, attractive, and ready to be gift-wrapped. Photo/phone. NYM H871.

**Yes! It's Time**—For me to meet a special man to share love and life with: bright, kind, perceptive, affectionate, thoughtful, *with integrity and humor too (like me).* I'm also very pretty, Jewish, professional (with a '60's social conscience), 31, 5'7", slender and lively. If this sounds right, maybe it's time for you too. NYM H821

**Humble Elitist**—Intelligent male, 27, funny, sensitive, attractive, sincere attorney (sic). Enjoys films, dancing, dining, tennis. Seeks lively, down-to-earth, warm, slim, attractive female with similar interests. Bio, phone, photo. NYM E485.

**A Special Lady**—Tall, attractive, mid-40's, seeks male counterpart to sweep me off my feet. Send picture. PO Box 142, Briarcliff Manor, NY 10510.

**Rubenesque Beauty**—6', 30's, seeks affectionate, established, single white man for loving commitment. NYM E486.

**Sensuous And Selective**—Slim, Jewish, blue-eyed redhead, 29, 5'5" with flair for fun and romance, seeks male counterpart. Note and phone. NYM B892.

**Doctor, Chinese Descent**—Cultured, considerate, decent and eligible. Eager to meet smart beauty, 20-30. NYM J171.

**Fashion Stylist, 27, Asks**—Can model looks, 6' plus, under 35, co-exist with a creative or professional man who is actually romantic, bright, funny, gentle, pas*sionate, spontaneous* and enjoys diverse interests? Please send photo/note. NYM B900.

**Wealthy Company President**—Seeks friendship, long-term relationship and marriage to an exceptional woman. I am Jewish, 6'3", 200 lbs., intelligent, athletic, personable, have a good sense of humor, am very good-looking and can take off 8 to 10 weeks a year for vacation travel to tropical islands and exotic foreign lands. You are very beautiful with a slim, youthful figure, 37 to 47, intelligent, charming, romantic, and also love to travel. Phone, *bio and recent photo a must.* NYM J155

**Is "Arthur" Out There?**—Your slightly older female counterpart awaits your bio, picture and phone. Do not reply if you do not have the wit, wisdom and soul of the original. NYM B882.

**Creative, Funny, Warm**—Man, 32, seeks similar lady. PO Box 538, NYC 10024.

## STRICTLY PERSONALS

**Westport, CT. WASP Wonders**—Are you a warm, witty and well-rounded lady in 20's who is tired of the usual corporate clones? I'm 31, tall, handsome, intelligent, successful, honest, serious-minded but yet fun-loving and I have a flair for the unusual. Photo, please. NYM E488.

**Against All Odds**—Striking Jewish female, 24, tall, seeks "A Man For All Seasons" with "The Right Stuff" to share long walks, theater, good food, crosswords. Bio, photo, phone. NYM E475.

**Beautiful, Cultured, Refined**—Lady attorney, 33, Christian. Enjoys travel, performing arts, foreign cultures. Seeks successful professional, 34-40, 5'10" plus, no dependents, for serious relationship. NYM J158.

**Attractive, Vibrant Lady**—45, seeks sincere, intelligent, affluent, fun-loving man, 45 plus. Photo, phone, please. NYM J161

**Hibernating Male**—Handsome, athletic, professional and sensitive, seeks bright, lively, sincere, romantic female, 27-32, to bring warmth to winter. Photo/phone. NYM B896.

**Romantic At Heart**—Are you? Attractive, slim, Jewish female, 31, seeks that special man, 28-40, to share lazy Sundays, rainy Mondays and forever. Photo/bio/phone. NYM H828.

**Doesn't Anyone Think**—Stimulating conversation is sexy, too? This pretty, 37-year-old brunette is bored to tears. Can you help? NYM J172.

**Attractive, Loving, Witty,**—Unattached, successful, Westchester, male commuter, 49, 5'10", seeks warmth of lonely, lovely, non-drinking, younger, WASP lady. Photo a must. NYM J173.

**Guy Seeks Gal**—Aim: be friends, be wed, have kids, have fun. Me: mid 40's, athletic, funny, Christian background. You: under 36, in shape, warm, kind. NYM E480

**I'm Not**—A doctor or a lawyer, just a 5'8", nice Jewish male professional from Great Neck, kind, considerate, caring, understanding, and I haven't found the same in a woman. You must be out there somewhere. Please, bio, photo, phone. NYM B898.

**Democratic Mind (GOP Mink)**—Loving, laughing woman, 32, sleek, Ivy degrees, thriving career, seeks smart, kind, warm, fun, tall, city man, 32-39, for Emanu-El, Shea, WNET, WNCN, Strand, Hunan, maybe more. NYM B925.

**S. Fla. Female Professor**—40's, visits NYC frequently, slim, energetic, very attractive, positive attitude, Jewish, seeks intelligent, educated gentleman, 50's or 60's. NYM E476.

**Enjoy Dancing, Sports, Chinese Food**—And outdoors? 34, single, white, female professional, vivacious, sincere, seeks single, white male, 30-45, non-smoker with character to share life. PO Box 3428, Ridgewood, NY 11386.

**Attractive, Energetic, Witty**—Athletic, Jewish female, 26, involved in the medical field, seeks Jewish male, 28-35, who has similar interests. Send photo/bio/phone. NYM H819.

**Adorable, Unpretentious**—Jewish male, 34, with class, seeks pretty, thin, fun-loving lady, 25-33, non-smoker, for committed relationship. Photo/bio. NYM H820.

**Where Is John Galt**—Attractive, hugable, humorous, female, 25, seeks sharp, creative, male with wit and vision to help make the world a little easier to bear. Phone, photo, please. NYM E489.

**Festive, Funny Female**—Westchesterite loves the arts, dancing, dining, and romance. Seeks a tall, 5'11" plus, professional, 27 and older, to enjoy great times. Photo/note. NYM J174.

**Warm, Caring, Sensitive**—27, attractive, 5'4", Jewish psychotherapist, cultured, traveled, varied interests, tries to enjoy life to the fullest, seeking 27-35, handsome, exciting, ambitious, professional male, flexible, open, for a serious relationship. Phone/photo. NYM E481.

**Accomplished Cellist Seeks Beau**—Multifaceted soul would like to accompany her 28th birthday celebration with hot chocolate and a friendly tete-a-tete. No strings attached? NYM E479.

**Slim, Very Attractive**—Blonde woman 42, looking for special man about 40-50, who is attractive, successful, kind and in search of a serious relationship. I live mostly in Manhattan but prefer the country life. I am artistic, sincere and love creating a happy home life wherever it is. Phone/photo/bio, please. NYM J175.

**Ideal Woman**—Dynamic, Jewish professional, 31, bright, slim, attractive, warm, seeks handsome successful man, 30-37, vibrant, insightful, creative, communicative to share life of laughter and intimacy. Bio, phone, photo, please. NYM E490.

**No Saccharine Descriptions**—Great-looking lady exec, desires dazzling, white, dashing, male urbanite, 38-49, to be continued. Photo, phone. NYM J159.

**Educated, Lonely, 34**—Man seeks 5'4" or less, understanding woman. NYM E477.

**Refined Woman Executive**—Jewish, seeking a serious relationship with a mature, sincere, financially successful Jewish man, 35-55, who is good-humored and non-smoking and would share my appreciation of collecting contemporary art. Other interests include going to galleries, museums, the cinema, theater, tennis, fine dining, and small dogs. Send note, phone, photo optional. NYM B895.

**Vibrant, Vulnerable**—Very special male, 42, in love with life, nature, excellence, seeks beautiful/brilliant, kind/caring, sexy/sensuous; wise, witty, wacky, wonderful woman for bride. NYM H830.

**Style, Looks, Sparkle, Smarts**—Blonde, 34, seeks man with quiet confidence and humor. Hi-tech marketeer loves Westside home, pine/sea air, the active life. Prefers TV unplugged. NYM J176.

**Creative, Intelligent, Beautiful**—Woman, 37, Jewish, seeks man of character and achievement. Photo. NYM B893.

**Beautiful, Sweet, Funny**—Actress, swimmer, PhD. 50. Et-tu my man? NYM H761

**Terrific-Looking Woman**—26, warm, fun-loving, bright, slender and successful. Seeking male counterpart to make 1985 special. Photo/phone/bio. NYM J156.

**Soft European Beauty**—Artistic, cultured, sensitive, professional, seeks same in man, 35-45. Photo, phone. NYM E474

**I'm A Bright, Articulate**—Strikingly attractive, tall, professional Jewish woman who's ready to meet, love and marry a similar man, 28-40. NYM J157.

**Sincere, Attractive, Romantic**—Jewish male, 29, 5'11", slim, seeks Jewish female, under 30, similar qualities for serious relationship. Phone/photo. NYM H823.

**A Nice Woman Does**—Place this ad. Striking, Jewish female banker (MBA), 30, with a 5'7" slim and shapely build, brown hair, hazel eyes. Genuine, refined, romantic, athletic, witty, fun. Enjoys the arts, skiing, tennis, films, dancing, quiet evenings. Seeks sincere, professional Jewish male for growing relationship. Note/phone. NYM E482.

**Earthy, Elegant**—Jewish female, 38, 5'7", very attractive, Ph.D., wants Jewish man, 39-45, thin, handsome, cultured, successful, to live happily ever after. NYM E491.

**Handsome Jewish Male**—27, educated, 6', caring, seeks pretty lady, 20-28, to meet for drink. Photo please. NYM H829

**Feminine Gem**—Warm, witty, pretty, petite, slim, classy, happy, even silly, talented, intelligent, writer/teacher seeks masculine equivalent, 34-46. NYM B894.

**Vivacious Lady MD**—33, seeks sensitive, Jewish MD, 32-40, who cares passionately, can be strong, yet relishes the child within. NYM B905.

**Runner**—Psychotherapist, 37, exceptionally pretty/slim/funny/real; wants fascinating man to share bagels, Bach and Central Park. Photo. NYM B902.

**Anglo-Irish American**—Blue-eyed beauty, tall, slender, mid-40's, divorced, seeks divorced/widowed man, 45-55, well educated, open, humanist values, good sense of humor, for committed relationship. Note, phone, please. NYM E492.

**Jewish Professional Female**—25, 5'2", attractive, warm, seeks attractive, professional Jewish man, 29-35, who is witty, sensitive and warm. Send photo (if possible)/bio/phone. NYM H818.

**Sensitive, Affectionate, Exciting**—I am a very pretty, slim, 41-year-old lady wishing to meet a handsome, intelligent man who will appreciate my spontaneity and spirit and share my love of the outdoors and the arts. NYM B890.

**Happy, Secure, Attractive**—Bright, lovely, 51-year-old lady. Music, art, different restaurants, lots of travel and laughter. Need a male pal, 50-60, educated and sophisticated, please. Mr. Terrific must like Connecticut. NYM B891.

**Healthy, Wealthy, Wise**—Hyperbole not spoken here. Take it as an act of faith that I am merely terrific. I am also tall, slender, widow, Jewish, and 52 in that order. NYM B967.

**Spirited Woman**—Jewish, seeks male, 50-60, alive to life. NYM E499.

**Affectionate, Sophisticated East Sider**—Spontaneous, very pretty lady, likes good music and dining, cross-country skiing, movies. Go for it. NYM H774.

**Very Aesthetically Pleasing**—Jewish lady, 35, professional, lover of the arts, travel, fitness, children. Clever, urbane, artistic, warm and tender. Seeking sanguineous soul for connubial bliss. Bio/photo. NYM B768.

**Romance, Friendship**—Good-looking, warm, witty, sensitive, divorced Jewish father seeks attractive, sensual lady in her 30's for a growing/caring relationship. Photo/phone. NYM H666.

**Live, Love, Laugh**—Successful entrepreneur, 28, seeks attractive, intelligent, athletic Jewish woman to share his dreams. Photo/phone/philosophy. NYM H825.

**I'm Not Beautiful**—But you needn't be handsome. Tall, attractive-enough, lapsed WASP, widow, 47, curious-minded, literate, informal, unpretentious, outdoorsy, affluent and vulnerable. Seeks a bright, thoughtful man, over 40, to share laughter and tears, hikes, holding hands, quiet talks. My son is 6; your kids a plus. Bio/phone (or other contact if no message device). NYM H743.

**Frequently Complimented**—As being extremely pretty (I modestly doubt it). But I hope that is not of major importance. I am black, 5'4", 120 lbs., long hair, in thirties. Work with retarded. I am religious, rather quiet, occasionally like: dancing, racquetball, rollerskating, and Broadway musicals. Would like to hear from man, 27-39, very nice, respectable, and loving, 6' plus, handsome, would be a bonus. All races. Please immediately send picture and biography. NYM H832.

**High Ideals**—33, male, handsome, MBA, corporate finance, very successful, tender, sincere, sportsman, never married. Mustache, blue eyes. Perfect vacation Zermatt/Istanbul. Ready for commitment to sincere, attractive, hard-working lady, 24-35, successful in business, medicine or law. If you work very hard, are very busy, a note could bring a great relationship. NYM B889.

**Tall, Good-Looking**—Northern NJ, American born Italian male, late 30's. Warm, caring, sensitive and hopelessly romantic. A serious minded, educated, down-to-earth, financially secure person. Seeks female counterpart, 28-33, for meaningful relationship. Bio/photo/phone. NYM H817.

**Want 39 Plus Professional**—Responsible gal for romance, blue eyes. NYM B923.

**Brainy, Auburn-Haired Beauty**—Warm, slim, athletic, professional, sane, solvent, energetic, 35, looks 25. Seeks similarly attributed man, 32-38, with sense of humor, all the kids he wants and maybe dark curly hair to run my fingers through. NYM B843.

**Cute, Jewish Writer, 29**—Funny, down-to-earth, likes films, walks, talk and nice times. Seeks similar qualities in professional woman, 26-30. Let's meet. Note/phone/photo. NYM B846.

**Handsome, Intellectual, Elegant**—Shy, impoverished, single, 27, Italian, wants to enjoy NYC with an amiable woman. Photo/note with reply. NYM H833.

Strictly Personals ads continued on next page.

## STRICTLY PERSONALS

**Affluent Gentleman**—Early 60's, desires to meet extremely attractive, model-type woman from LI, 40's to early 50's, as a friend to enjoy the good things in life. Phone and photo, please. NYM B862.

**Handsome, Lonely**—Male, 32, likes jazz, wine, movies, seeking mellow, serene, buxom female for a caring relationship. Bio, photo. NYM E468.

**Very Attractive, Bright**—Warm, romantic, Jewish female, 25, TV professional. Loves music, movies, arts, animals, nature. Seeks handsome, professional man, 27-35, 5'9" plus, with similar qualities and interests who loves to laugh, is creative, open, honest, affectionate, seeking a lasting relationship. Bio/photo/phone. NYM B863.

**Super Gentleman Seeks Special Lady**—Successful entrepreneur, handsome, 30, 5'9", 145. Adventurous, affectionate, fun-loving. Seeks a physically/emotionally together woman who can receive and give all the wonders of a one-to-one relationship. Photo if possible. NYM H810.

**Wanted**—Great hand-holding lady. Must be warm, bright, beautiful and have a terrific sense of humor, 30-40. Send full length oil portrait. NYM H803.

**Beautiful, Creative Professional, 40's**—Seeks serious man to 60. NYM J152.

**Warm, Successful Female**—Seeks man, 40-55, to share quiet dinners, movies, adventure. Bio/photo. NYM B860.

**Attractive, Professional Female**—25, 5'6", who resides in Brooklyn, is as comfortable in jeans as in satin ball gowns, and is accustomed to only the finer things in life, wants a marriage-minded, Jewish, wealthy professional who is a one-woman man and is 26-36. Photo/phone. NYM H804.

**If You're Special**—Wisely whimsical, live in NYC/NJ and might like to meet a special man, 37, 5'9", cute, bright, cultured, send letter, photo to NYM H805.

**Lively And Lovely**—Affectionate, romantic, sensitive woman, successful PhD, biomedical researcher in her early 30's, wishes to meet honest, thoughtful, unattached, successful, highly educated man, similar age, who has a spirit of adventure and can make me laugh. NYM H806.

**Warm, Witty, Successful**—International, Jamaican woman, 34, seeks quality, athletic, traveled man. Phone. NYM E467.

**Pretty Jewish Lady**—35, into sharing love and life with warm, sincere, fun-loving man, 33-40. Into tennis, skiing, cozy cabins, fireplaces, good food, wine, sneakers, champagne. NYM B871.

**Very Pretty, Northern NJ**—Lady, 5'5", size 8, 32, blonde, Catholic seeks romantic, handsome, successful, marriage-minded man. I like aerobics, football, dancing. Photo/bio/phone. NYM B870.

**Seeks Special Black Lady**—I seek one very special black lady, beautiful in both body and soul, to share quiet times, fun times, travel, and all the best things in life. Possible extended relationship. I'm a warm, romantic, handsome, athletic, poetic, adventurous and financially secure, male mid-40's. I hope to hear from you, special woman. I will return your picture, I promise. NYM E469.

**Wining, Dining And Dancing**—Are just a few of the favorite passions that this successful, sensitive and good-looking, blue-eyed, Jewish attorney (late 30's) would like to share with that special lady of any race or age, who combines great beauty and sensuality with sensitivity and sincerity. Photo, please. NYM B864.

**Sincere, Warm, Understanding**—Black doctor would like lady to make home with. Only if you want to share. NYM B866.

**Are You Interested**—In meeting a NY female business exec by day; tender, sensitive female after office hours? I'm a pretty, slim, intelligent, Jewish brunette in her early 40's, who has a zest for life. Interests include sports, especially tennis, theater, fine dining, dry white wine, crackling fires, winter vacations in the sun and holding hands. Seeking gentleman with whom to share. Please respond with photo and phone. NYM B867.

**Let Hope Triumph Over Experience**—Successful attorney, Jewish man, 36, 5'5", very bright, witty, playful, athletic, good-looking, well put together, caring; grown-up and pragmatic but still believes in salvation through magical love. If you are 27-33, beautiful and accomplished, with first-rate mind and body, ready for a fun, permanent relationship and not too materialistic nor neurotic. Phone/photo/bio. NYM H808.

**Jewish Corporate President**—Handsome, 35, 5'9" and trim. Seeking female. NYM B868.

**Ex-Midwesterner**—Pretty, witty, well-analyzed female MD, mid 30's. Eminently presentable and relationship-worthy, seeks kindred spirit for good times and laughs. NYM B869.

**Extraordinary Gentleman**—Intelligent, handsome, athletic, affluent, self-confident, WASP, 43, corporate owner, 6'1", 172, high-energy, honest, good sense of humor, loves kids, seeks bright, slim, athletic, 28-39, very attractive, all-American lady, non-smoker, preferably a model or actress. I'm looking for more than a date or dinner partner. Seeking a quality lady whose business reflects a spontaneous lifestyle to share my active, zany, fun, extravagant life. If you're as hesitant to answer as I was to place this ad and you love champagne beaches year round, let's get together. Send brief bio, phone, recent photo a must. Go for it. NYM H809.

**All Work And No Play**—Is not the way it's supposed to be. If you're male, about 30, bright and sincere, I'd like to hear from you. NYM B881.

**Arbitrageur/Homebody/Non-Smoker**—33, Manhattan male native, good-looking enough. Various youthful mistakes, children not one of them. Work-oriented to the exclusion of much else. Open to new in female friendship, platonic or otherwise. Photo a must, but will reciprocate. NYM J153.

**Pretty Woman**—Jewish, 40, warm, sincere, seeks serious relationship with male counterpart. Photo/phone. NYM H816.

**Special, Fun-Loving, Caring**—Attractive, educated, PhD, professional woman, 50 (looks 38), who loves chamber music, skiing, sailing, theater, people, and cats. Seeks attractive, professional man, with a sense of humor and similar interests. Photo, bio, phone. NYM J154.

**Real Nice Guy**—Handsome, virile, humorous, well-mannered and clean shaven. I'm 34, 5'11", 175 lb., brown hair, brown eyes. You're beautiful (make that gorgeous), built very well, 25-35. I'm tired of hanging around bars watching all the phonies, aren't you? Phone, photo, note. My photo upon request. NYM B872.

**Male Counterpart/Dance Partner**—(Folk/other), solvent, non-smoker, non-Reaganite, NYC widow, Jewish, young 58, retired professional, pretty, petite, dark hair/eyes. Recent puzzle addict, to enjoy off-Broadway, films, dance, art, Chinese food, city/country browsing. Bio/photo/phone. NYM B873.

**Slightly Crazed, Very Successful**—30, MBA, seeks warm, honest, Jewish female, 22-32, with beauty, brains and energy who likes to play hard and laugh harder. Phone/photo?/bio. NYM B874.

**Multifaceted Manhattanite**—Marvelous mix of feminine pulchritude, keen mind, midwestern charm, 39, 5'8", seeks mix of John McPhee, John Milton, John Madden, Jean-Paul Belmondo. Particulars, please. NYM B875.

**Jewish Man, 36**—And thin(ner); New York Magazine Competition winner; seeks a woman (non-smoking); smart and built (no joking); send a note, then a drink, maybe dinner. NYM B876.

**Wondering Jew**—Has explored the world. Looking to explore the possibility of an intimate long-term relationship with a man who enjoys the differences between partners yet works together for mutual goals. Bio/phone, please. NYM B877.

**Successful Business Lady**—53, seeks LI friend interested in Mozart, theater, NY Times, Bach, museums, opera, tennis and adventure. Reply if you are loving, caring, enthusiastic and physically fit. NYM B878.

**Ayn Rand Enthusiast**—Outrageously successful writer/consultant, male, 36. Charming, handsome and incurably romantic. Seeks female achiever, 20's-30's, classy, gorgeous and brainy. NYM B879.

**Class Without Pretension**—Good looks, quick mind, warm heart. Successful, professional woman, 38, Jewish, informal (prefers jeans), romantic. Seeks male counterpart, prefer suburbanite, children OK. Letter/phone/photo. NYM H812.

**Handsome, Professional Gentleman**—37, tender hearted, romantic, seeking lady for permanent relationship. Send phone and short note. NYM E473.

**Travel, Theater, Sports**—Movies, music are some of this man's (39) interests. And yours? Bio/photo. NYM B880.

**State Your Case**—If you're a Jewish professional, 24-30, man seeking a pretty, Jewish lawyer. Bio/photo. NYM H813.

**Smashing Jewish Widow**—Wants man, affluent, athletic, 58 plus. NYM H811.

**Year-End Clearance**—Last in stock. Professional, 35, 6', 185, ex-New Yorker, now living in Southern Calif. seeks NY Jewish female in twenties willing to escape the cold permanently. I enjoy all sports, concerts, movies and walks on the beach. I'm very serious about this ad even though I'm a very witty person. If interested, please send letter, photo, phone. NYM B903.

**Real Human Being**—34, male, surgeon, good-looking, successful, alive, into rock 'n roll, dancing, travel seeks partner, 18 to 32, gorgeous, well-built, intelligent, into living life as if it really counts. NYM B883.

**Dashing General Manager, 37**—Traveled and educated. Seeks lady, 25 plus for commitment. All answered. NYM B884.

**Start The New Year Right**—Warm, attractive blonde, 5'8", blue eyes, 35, seeks good-looking, sensitive man, 30-45, to enjoy movies, dancing, laughing and possible relationship. Bio/photo. NYM H814.

**Bonny Lass, 38**—Seeks LI laddy for love, laughter and lasting relationship. Note/photo/phone. NYM B886.

**Take A Risk**—I've never done this before either. Pretty, Jewish female, 28, smart, athletic, fun-loving, seeks sincere, unpretentious, Jewish man, professional, 26-34, non-smoker, no drugs. Note, photo. NYM B887.

**Beautiful, Brainy Lady**—27, 5'6", sexy, Jewish, Manhattanite, attorney, major firm, seeks guy with only top credentials. Respond only if you are single, male Manhattanite, 28-35, Paul Stuart style, career oriented, well-educated, ambitious, fit, financially secure with highly successful fast track, Wall Street, medical, legal, etc. career heading for super stardom. You are also warm, witty, handsome and ready for the romance of your life. Bio/phone/photo. NYM H815.

**Doctor/Violinist/Artist**—Slim, 6', athletic, handsome 60, looks 45! Desires sensuous, slender woman, 30-43, 5'5" plus, who loves chamber music and earthy Village loft, replete with etching press, Steinway, cat and me. Turn offs: smoking, drinking, nail polish, lipstick, religion, kids. Photo/bio/phone. NYM B888.

**Attractive Male Oriental**—I am a successful, professional, 34, in shape from jogging and the work I do. I am interested in a pretty, petite, old-fashioned woman. NYM B885.

**Your Search Is Over**—If you're looking for an intelligent, very attractive, successful, down-to-earth woman, 29, with alluring eyes. I am seeking a gentleman of similar qualities and interests who has life by the tail and is personally and professionally secure, age 33-44. Please send photo and bio to NYM H826.

## ANNOUNCEMENTS

**LaGuardia To NY Bus**—Dec. 26, 9:30pm. Very pretty, English lady. Our coats matched. You're in my dreams. Please reply. NYM B929.

**Jearline**—God has truly blessed me with a wonderful mother. You have been with me through thick and thin. I don't know what I would do without you. Lot's of love, hugs and kisses. Happy, Happy Birthday, Mom. Love Audrey.

**Dear Mom and Daphne**—We don't think we could ever show you how much we love you. Have the best birthday (1/16) you ever had. We hope the coming year is full of health and happiness for you and our whole family. Love always, your 1st, 2nd, 3rd Babies and your Husband.

**Talent Available Now!**—Produced playwright seeks financial aid to continue creating. Two jobs leave little time to work and so I seek a patron. "Who's Who"resume upon request. NYM J192.

# TOWN & COUNTRY PROPERTIES

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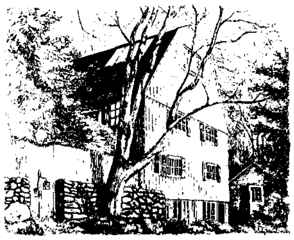

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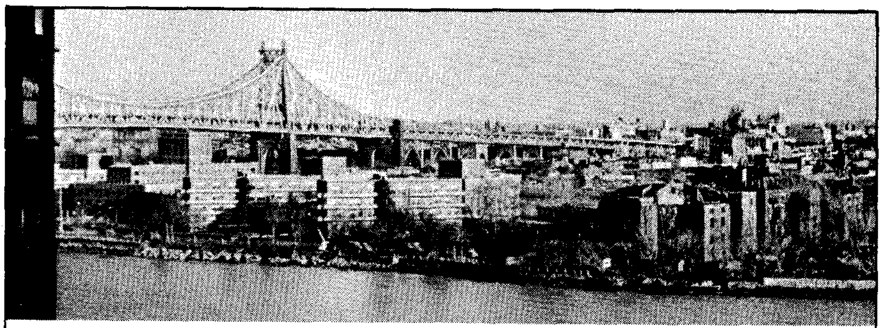

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# NEW YORK MAGAZINE COMPETITION

## COMPETITION NUMBER 522

BY MARY ANN MADDEN

**Television.** 1. Why the dread announcements loudly recited over music during final credits of films or dramatic programs? 2. To save viewing time, watch only the beginning highlights.

**Health & Beauty.** Pump-dispenser toothpaste: It's impossible to know when you're out. Why not provide thin see-through line in container?

**Magazines.** Find a competition editor who will not consistently pick worst entries for prizes. Mostly.

**Above, How to Complain, Part II. Competitors are invited to submit a lament, suggestion, complaint, solution, or question with respect to life as we know it. One per customer, please.**

**Results of Competition 519,** in which you were asked for silly definitions for words beginning with the letter "b."

**Report:** With the exception of entries better suited to a "Devil's Dictionary," these read beautifully. To those of us who like to read. A huge response. Numerous duplications. Some of the swifter: brontosaurus—anthology including *Jane Eyre, Wuthering Heights,* etc.; boomerang—last prize in a pie contest; banshee—Rotary Club; buccaneer—overpriced corn; brouhaha—lite beer; brandish—cereal bowl; blandish—health food; barcarole—Billy Bigelow; brothel—best little soup in Texas; bargain—charging a kangaroo $10 for a martini; behemoth—huge flying insect; bulldoze—to sleep during a political speech; blaspheme—to speak ill of designer goods; bacteria—natural food emporium; bequest—the hunt for royal jelly; brigantine—hair grooming for pirates; broadcast—Phil Spitalny's radio show; balderdash—Senior Olympics; beleaguer—second-string athlete; billet-doux—request for immediate payment; blunderbuss—a kiss in the dark, a baby carriage; bedbug—device used in undercover investigation; bye-bye—and thanks for good work. Happy 1985.

**First Prizes of two-year subscriptions to "New York" to:**

**belt**—a bacon-egg-lettuce-and-tomato sandwich.
*Lewis Phillips, N.Y.C.*

**brogue**—an Irish fashion magazine.
*Lenora Hakim, Flushing, N.Y.*

**blitz**—speed-reading school of languages.
*Chris Doyle, Burke, Va.*

**Runner-up Prizes of one-year subscriptions to "New York" to:**

**bon ton**—chocolate-covered Chinese dumpling.
*Nikki Rosa, N.Y.C.*

**bullion**—the offspring of a Taurus and a Leo.
*Jack Rose, N.Y.C.*

**buffoon**—a clown who prances around in the nude.
*Thom Spahn, N.Y.C.*

**And Honorable Mention to:**

**bateau**—club soda.
*Nancy Dow, Sterling, Va.*

**bassinet**—a member of the youngest order of English nobility.
*Kevin B. Robinson, N.Y.C.*

**busybody**—employee of Sydney Biddle Barrows.
*Alicia Ann Chomo, Wilmington, Del.*
*similarly: Susan Erbe, Spring Lake, N.J.; Roy Baxter, N.Y.C.*

**brunt**—the largest of a litter.
*Debbie Bennett, N.Y.C.*

**beta**—second letter in the Japanese alphabet.
*Gene Castle, Studio City, Calif.*

**berth**—train compartment for expectant mothers.
*Bruce Karp, N.Y.C.*

**binge**—to read *Picnic, Bus Stop, Come Back, Little Sheba,* and *A Loss of Roses* all in one evening.
*David Schmerler, N.Y.C.*

**bifurcation**—a weekend shopping trip to Flemington, N.J.
*Skip Livingston, Hopewell, N.J.*

**beluga**—the sound emitted by a submarine about to dive for sturgeon.
*Gail Bartley, N.Y.C.*
*sp. ment.: Bob Parsons, Haddonfield, N.J.*

**Bible Belt**—altar wine.
*Nancy Schubel, N.Y.C.*

**bedpan**—negative review of *Once Upon a Mattress.*
*Henrietta Klein-Doktor, Englewood, N.J.*

**badinage**—covering for a trivial wound.
*Tom Morrow, N.Y.C.*

**bar mitzvah**—a good deed performed in a pub.
*Douglas Braverman, Troy, Mich.*
*similarly: Katie J. Saible, Bloomfield, N.J.*

**buttress**—a female goat.
*Harriet Greenem, Nyack, N.Y.*

**beef**—to complain about the meat.
*Mark Wolfson, Spring Valley, N.Y.*

**bulrush**—late stages of a political campaign.
*Fay Halberstam, Brooklyn*

**beaverboard**—motion-picture-ratings panel.
*Gary Tutt, Duncanville, Tex.*

**benny**—39-year-old amphetamine.
*Mary Corrigan, Pawtucket, R.I.*
*sp. ment.: Wm. E. Teiper, Albany, N.Y.*

**batmobile**—vampire crib accessory.
*Linda Giordano, Florence, Ala.*

**beau geste**—a sweetheart who jokes incessantly.
*Philomena Benson, Woodside, N.Y.*

**bloodshed**—movie theater playing slasher flicks.
*Robert Dutton, Boston, Mass.*

**bag lady**—shopping moll.
*Shannon Tutt, Duncanville, Tex.*

**benison**—blessed be the deer meat.
*Cathy Staff, Plymouth, Mass.*

**bridegroom**—person who can act as either party at a wedding.
*Reuben Lozner, Chevy Chase, Md.*
*sp. ment.: Howard Leichter, Warren, N.J.*

**bamboozle**—to confuse a panda by misrepresenting its food.
*Martin Rathke, Bergenfield, N.J.*

**Basque**—Iberian sunbather.
*Dinnie Martinson, Wheaton, Md.*

**barker**—spieler at a dog show.
*Debra Morgan, Austin, Tex.*

**barnacle**—self-adhering eyeglass.
*JoAnn Biasotti, San Francisco, Calif.*

**buffalo grass**—New York State-grown cannabis. Not so sought after as Acapulco gold.
*Grant Felmet, Wintersville, Ohio*

**battalion**—blind flying horse indigenous to Italy.
*Judy Mostowitz, Brooklyn*

**brittle**—a small Englishman.
*A. Shulman, Chevy Chase, Md.*

**buffer zone**—Polish corridor.
*Joann Gottlieb, McLean, Va.*

**baboon**—favorable increase in number of one's sheep.
*Catherine Shumate, N.Y.C.*

**bandicoot**—an old man with bowed legs.
*Max Levine, Scottsdale, Ariz.*

**blizzard**—infestation of iguanas.
*Scott Martinson, Wheaton, Md.*

**bird of paradise**—Larry of Boston.
*Anna Brennan, East Greenwich, R.I.*

**bracelet**—children's suspenders.
*Alan Sommerman, Jersey City, N.J.*

**bruise**—*Japan*-nickname for Frank Sinatra. (See also Old Bruise.)
*Lee A. Heine, M.D., Louisville, Ky.*

**barnstorming**—raining cows and pigs.
*Greg Lisbe, Worthington, Ohio*

**bituminous**—his-and-her mausoleums.
*Peter Stagg, Irene Malcolm, Teaneck, N.J.*

**benchpress**—newspaper meant to be read while sitting in the park.
*Alvin Easter, Minneapolis, Minn.*

**base pay**—the wages of sin.
*Michael Giordano, Florence, Ala.*

**box elder**—over-the-hill prizefighter.
*Bayley Dow, Sterling, Va.*

**break-in**—trial period for a burglar's apprentice.
*Carol Hodge, Mitchellville, Md.*

**beaker**—ornate goblet used to serve or display birds' noses.
*Dr. Richard Burke, Ho-Ho-Kus, N.J.*

**bluefish**—characteristic of or befitting a bluef.
*Susan Jones, Takoma Park, Md.*

**buzzard**—an obscene caller.
*Felice Linder, N.Y.C.*

**bottom line**—cancan girls.
*Oscar Weigle, Whitestone, N.Y.*

**biretta**—square cap worn by Robert Blake.
*Douglas Monaghan, Floral Park, N.Y.*

**benediction**—blessing given to honor students in public speaking.
*Dr. Armand Stella, Ridgewood, N.J.*

**bailiwick**—deodorizer used in castles.
*Judith Wring, N.Y.C.*

**barfly**—airsickness.
*Adam Doyle, Burke, Va.*

**bedraggle**—the art of dressing up.
*Naomi Feldman, Los Angeles, Calif.*

**bank fish**—Citicarp.
*Louise Jackson, Tiverton, R.I.*

**bondsman**—chain male.
*Andy Staff, Plymouth, Mass.*

**bizarre**—*Russia*-serving two masters.
*Gail Conte, Chappaqua, N.Y.*

**bemuse**—Greek goddess of perplexity.
*Maria Giordano, Florence, Ala.*

**buzz saw**—you can catch more bees with honey than with vinegar.
*Peter Filichia, N.Y.C.*

**bayou**—marshy inlet in Brooklyn; site of battle in War of 1812. (See also Howe's bayou.)
*William D. Gluck, Avon, Conn.*

**bachelor**—one who is footloose and fiancée-free.
*Jeanee Remusat, N.Y.C.*

**boring**—1. lacking in interesting or engaging qualities; dull, tiresome, tedious: The lecture was boring. 2. Without distinctive attributes or flavor; plain, insipid, flat: The play was boring. 3. Vexing, wearisome, annoying: I found him boring. 4. Repetitious.
*Gregory (21) Greenberg, N.Y.C.*

**Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY** should be sent to Competition Number 522, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 25. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 25 issue. Out-of-town postmarks are given three days' grace.

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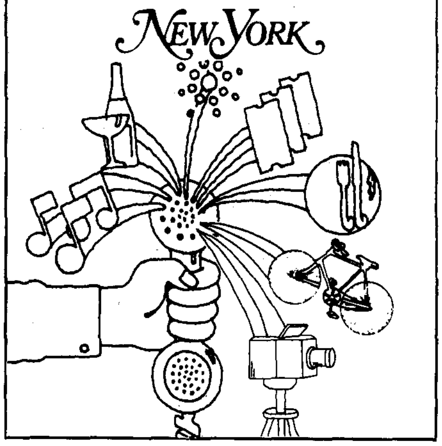
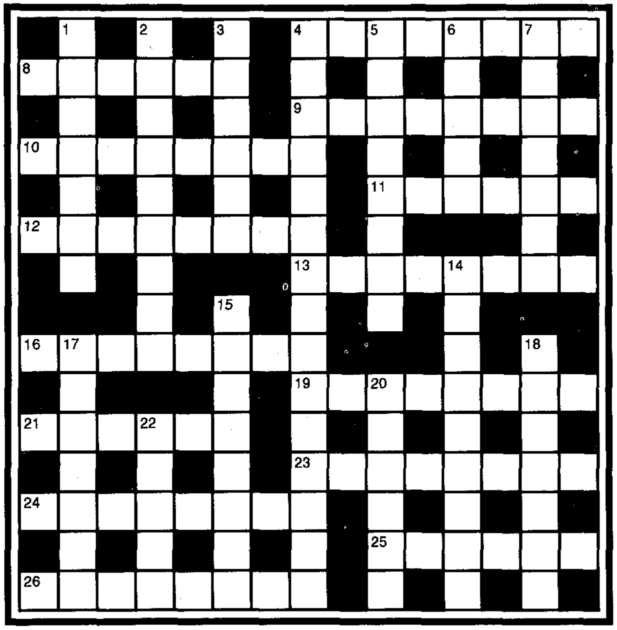


# 'SUNDAY TIMES' OF LONDON CROSSWORD

**Across**

- **4** Papers containing period forecasts. (8)
- **8** Subjects of autobiographies? (6)
- **9** I put in some money for a piece of meat. (8)
- **10** Puzzle which sounds like a sign of wrong and right. (8)
- **11** Wandered with me in the street. (6)
- **12** Guard who switches ten lines. (8)
- **13** Drawn off when a man is about to ring. (8)
- **16** Nymph who appears like this in space. (8)
- **19** Third leg broken, a sign that there is danger. (3, 5)
- **21** Where there is an article on a child who is about a hundred. (6)
- **23** It is weird when old age is given precedence over those who sound wealthy. (8)
- **24** In pairs in disguise surrounding a citizen of the capital. (8)
- **25** Scored although caught. (6)
- **26** Unusually poor rate for the worker. (8)



**Down**

- **1** Food for the smart to know. (7)
- **2** Serious scrap between devil and insect. (9)
- **3** Is a metal a chemical substance? (6)
- **4** It goes round making a point. (6, 9)
- **5** Inscription with little gravity in happier translation. (8)
- **6** Where *there is a contest there* is a period in retreat. (5)
- **7** The last is always included in the next remedy. (7)
- **14** For hopeful people I stop being confused about what is obscure. (9)
- **15** Thus wrongly holding religious founder to be rejecter of religion. (8)
- **17** Put a fresh imprint on a member after a recess. (7)
- **18** United admit foul play and are beaten. (7)
- **20** Bird not applicable in place of oracle. (6)
- **22** Right above this tree it would be brighter. (5)

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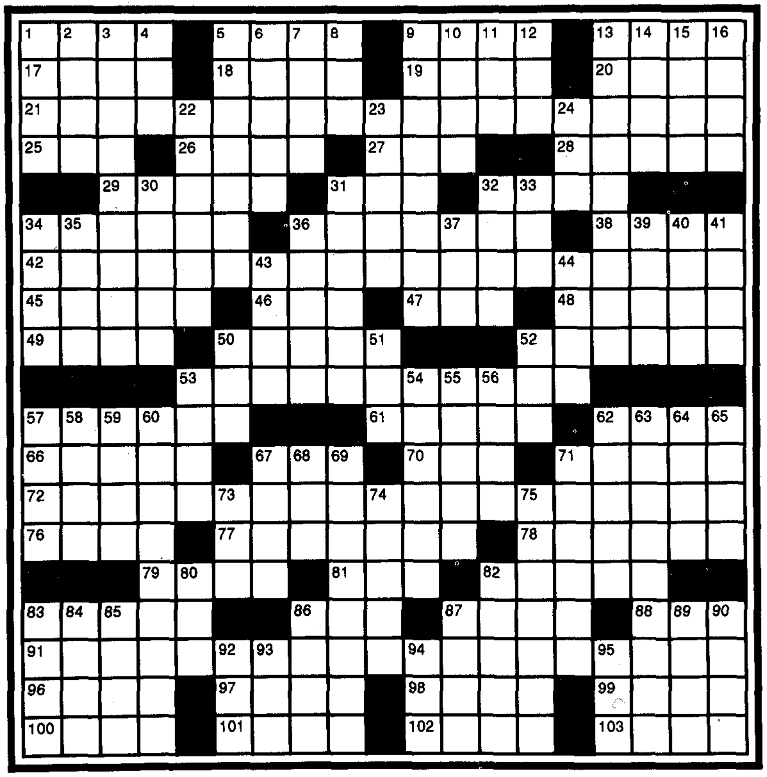
# 'BARTENDER'S RECIPE': 'CUE' CROSSWORD/By Maura B. Jacobson

**Across**

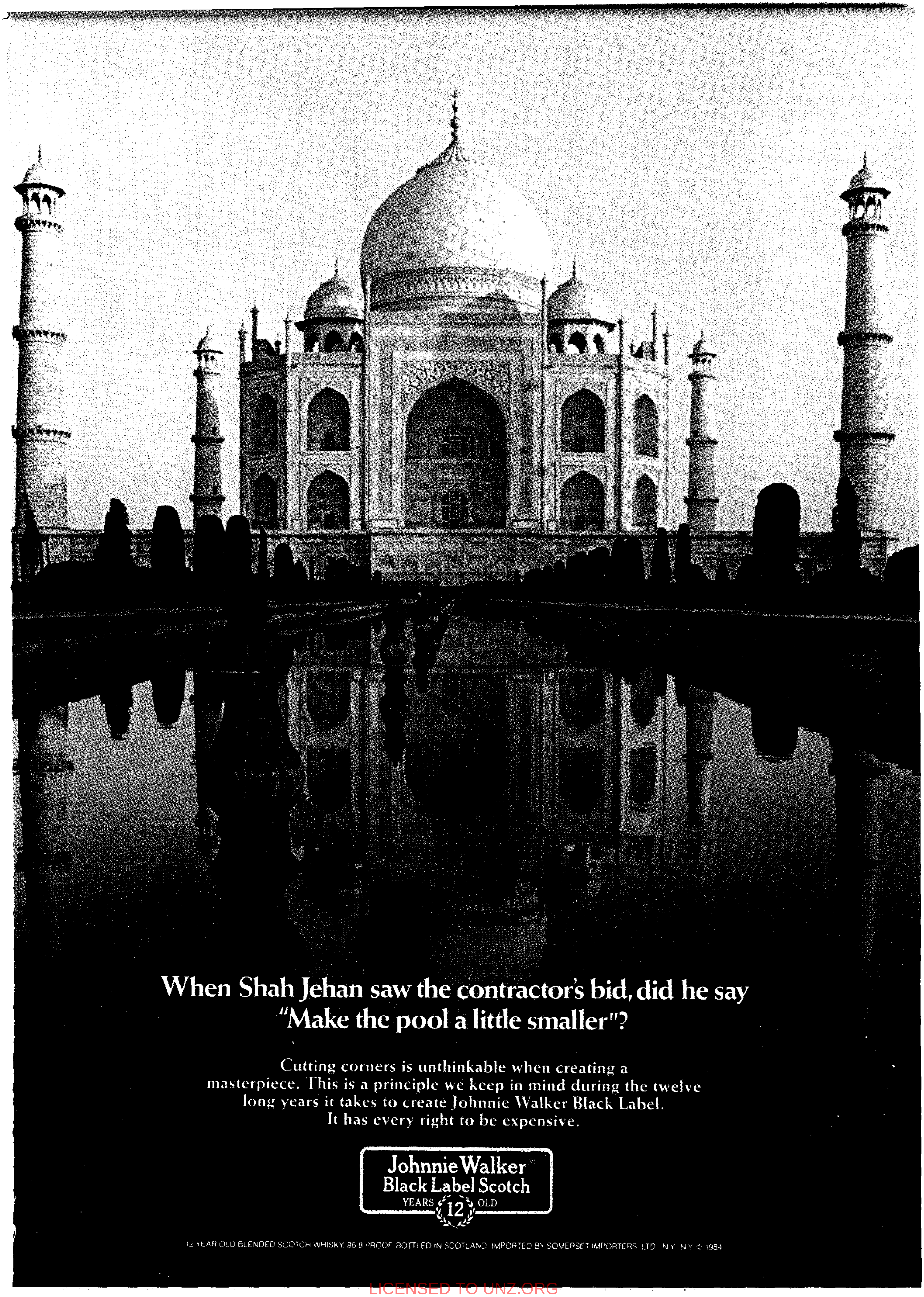
- **1** Trendy New York area
- **5** Fratricide victim
- **9** Alumnus, familiarly
- **13** Art ——
- **17** Pusher's customer
- **18** What Hubbard's dog had
- **19** "Hurlyburly" playwright
- **20** Dutch cheese
- **21** Start of a drink recipe
- **25** Soil for the lawn
- **26** Singer Sedaka
- **27** Barn fodder
- **28** Rose essence
- **29** Ben on "Bonanza"
- **31** Stick out
- **32** Adriatic port
- **34** Tower of London, once
- **36** Pilot's postal load
- **38** Ruckus
- **42** Recipe continued
- **45** "With this ring —— wed"
- **46** Above-ground transportation
- **47** Circus safety measure
- **48** Jockey Cauthen
- **49** "—— Smile Be Your Umbrella"
- **50** Water nymph
- **52** Calpurnia's spouse
- **53** Name of the drink
- **57** Faye and Cooper
- **61** Tittering sound
- **62** Come in third
- **66** Snake-charmer's subject
- **67** Be dripping wet
- **70** Partake of the cooking
- **71** Engraved pillar
- **72** Recipe continued
- **76** Dame Myra
- **77** Hit song of 1861
- **78** Tidal bores
- **79** Dispatch
- **81** Gaelic sea god
- **82** Two barber shop ensembles
- **83** Kin of a dervish
- **86** "What Kind of Fool ——?"
- **87** Scheherazade's specialty
- **88** Calendar abbr.
- **91** End of the recipe
- **96** Sounded a bell
- **97** Oodles
- **98** Neighbor of Deauville
- **99** Part of a.k.a.
- **100** Iowa campus city
- **101** Shoelace annoyance
- **102** Novelist Sarah —— Jewett
- **103** Jet hostess, for short

**Down**

- **1** Has a late meal
- **2** Where the Storting meets
- **3** Road illuminator
- **4** Dolphin whale
- **5** Television attachment
- **6** Kind of hunting knife
- **7** Chemical compound
- **8** Neckwear for Don Ho
- **9** Historic standout
- **10** Risqué
- **11** Before Simbel or Dhabi
- **12** Rookie socialite
- **13** In dire need
- **14** Amend a text
- **15** Site of a Biblical miracle
- **16** "Rubaiyat" poet
- **22** Clothe in judge's garb
- **23** Boor
- **24** Sense of pitch
- **30** Tessie of music-hall fame
- **31** Type of puzzle
- **32** "Bei Mir —— Du Schoen"
- **33** Swiss climber's challenge
- **34** Esposito of hockey
- **35** Solemn procedure
- **36** Ex-Yankee pitcher Reynolds
- **37** Mrs. Gynt
- **39** Bauxite, galena, etc.
- **40** Prima donna
- **41** Nonpareil
- **43** Shakespearean graybeard
- **44** Glacial ridges
- **50** Abbrs. in Raleigh
- **51** Restricted insecticide
- **52** Em ——
- **53** Pail: Fr.
- **54** Marijuana cigarette
- **55** "—— a little shadow . . ."
- **56** Presidential rejection
- **57** Wonder drug
- **58** Edmund of old films
- **59** Native Nigerians
- **60** Traversals
- **62** Bandstand
- **63** Deeply sincere, as sympathy
- **64** Word on a shoppe sign
- **65** Chewing-tobacco chunks
- **67** Run before the wind
- **68** "—— the ramparts we watched . . ."
- **69** King David, for one
- **71** Rink patron
- **73** One of the Bobbsey twins
- **74** Oil-based
- **75** Downward trend
- **80** Unit of work
- **82** Made of a certain grain
- **83** Roman marketplaces
- **84** Saroyan's "My Name Is ——"
- **85** Welles role
- **86** Limo
- **87** Former Kremlin occupant
- **89** Or —— (ultimatum)
- **90** Douse the birthday candles
- **92** Wapiti
- **93** Actor Voight
- **94** Financial sci.
- **95** Had being



Solutions to last week's puzzles appear on page 100.



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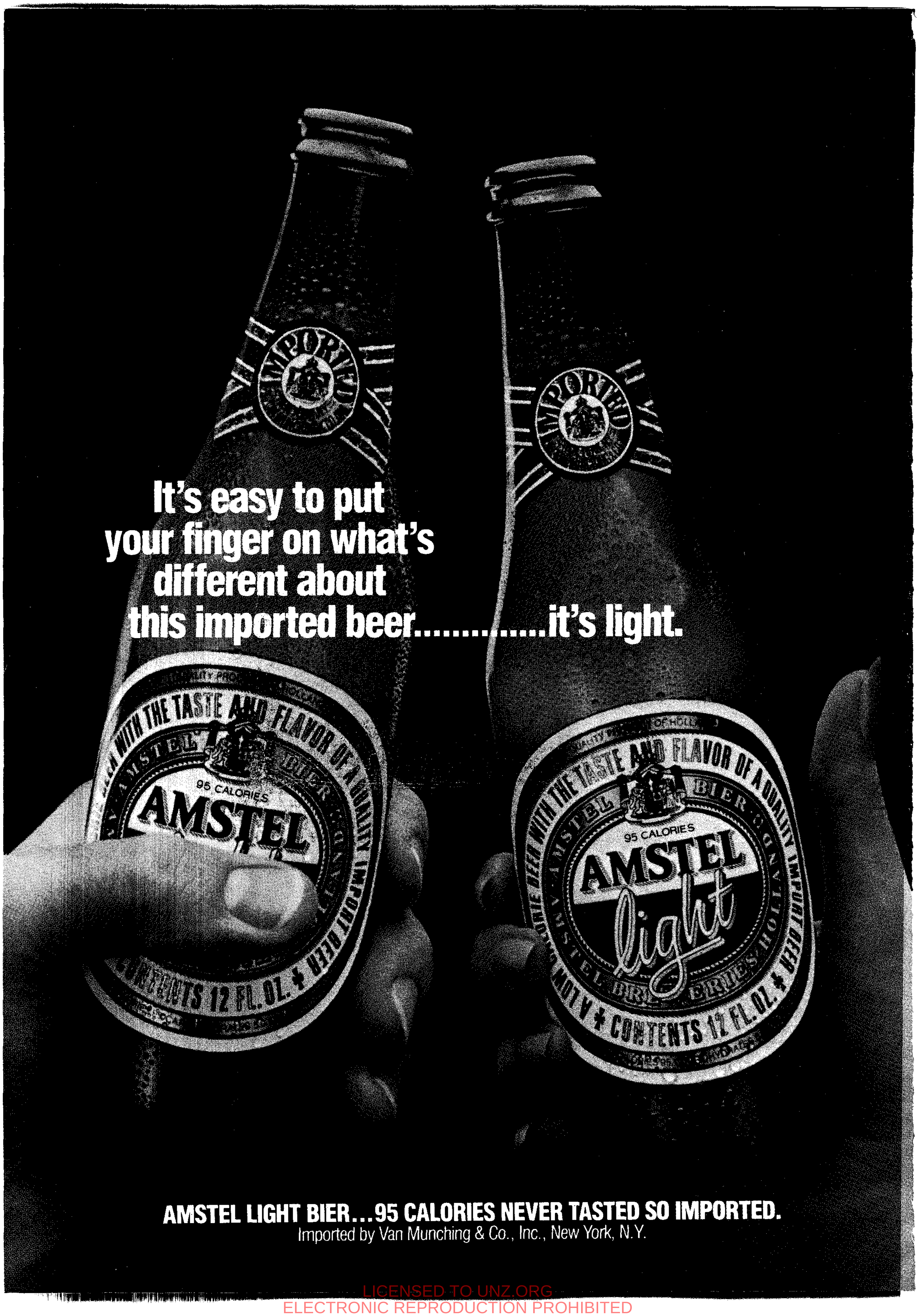
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